



DRAMATIC MIRROR.

VOL. XXII., No. 559.

NEW YORK: SATURDAY, SEPTEMBER 14, 1889.

PRICE TEN CENTS.

NYM CRINKLE'S FEUILLETON

BORROWING THE BLAZON OF MELODRAMA. MERITS AND DEFECTS OF SHENANDOAH. BRONSON HOWARD'S AVOIDANCE OF SECTIONAL BIAS. SCENIC TRANSCRIPTION OF A GREAT EPOCH. DOROTHY DORR'S SUPERIOR INTENSITY. THE SHENANDOAH VALLEY SCENE AN ARTISTIC SUCCESS.

Bronson Howard's excellences and defects as a dramatist are shown more clearly, because more closely associated, in *Shenandoah* than in anything else he has done. It will be seen by observing this stirring and successful play that he is a writer of comedy before all else, and that in handling events he is not as concise or clever as in handling character, sentiment and dialogue.

The attempt to use the war times with their momentous issues as the fabric of a play, almost of necessity takes the writer beyond the limitations of comedy. Sheridan's ride no less than the firing on Sumter are heroic notes of too wide an import and too terrible a significance to be set to a guitar. Consequently Mr. Howard has borrowed the blazon of melodrama.

But in doing this it will be seen, I think, that he has retained the methods of the guitarist.

His play opens in Charleston, at the time when Beauregard, after a great deal of bragadocio, is momentarily expected to fire the gun that precipitated the Republic into war. The whole scene is comedy, and is so treated. The great event is made to emphasize a sentiment, and it is done very prettily. The Northern men who are in Charleston are army officers; they are in love with Southern women, and one of them asks a Southern girl to become his wife just as that gun bursts. It separates them as it separated millions, and we do not see them again until they meet in the Shenandoah Valley.

The best that can be done here by the dramatist is to surround his personal interests with the atmosphere of great events, and that Mr. Howard does admirably. But it is comedy, pure and simple.

When we get to the Shenandoah Valley the great events of Sheridan's fight with Early and the celebrated incident at Winchester no longer form the background of the scene, but become the scene itself, and here we emerge from comedy into melodrama. With a bold theatric hand, he puts the fight and the memorable ride before us, and the moment he does he gets the tumult of applause that always greets intense action, but he loses the suggestiveness and poetry of his better method.

In the first place, such an event as Sheridan's ride defies dramatic showing, quite as much as does Pickett's charge. It is too vast and multitudinous a happening, not to be dwarfed by the miniature representation of a stage scene.

The Army of the West, at Cedar Creek, was composed of Crook's, Emory's, and Wright's Corps, with Kitching's Division in the rear. Early's advance was, to all intents and purposes, a surprise. Emory was crowded back, and the pressure of his demoralized men threw Wright into confusion, and before our generals comprehended the exact state of affairs the Army of the West had lost twelve hundred prisoners, all its camp equipage and twenty-four guns.

Sheridan reached Wright's Division about ten o'clock in the morning and found him halted, but facing the wrong way. The current notion that our army, at the sight of Sheridan, instantly changed front, threw up its hats and charged the enemy, is one of those pretty myths of the war that nobody cares to disturb.

Sheridan did, indeed, inspire the commands with new hope and confidence. His words were, "Face the other way, boys; we are going back to our camps." And his presence and efforts were successful after a while in reforming the shattered columns and in overcoming the panic that had set in.

But it was not until 3 p. m. that the final order came. And here they are: "The entire line will advance. The Nineteenth Corps will move in connection with the Sixth. The

right of the Nineteenth will swing toward the left, so as to drive the enemy from the pike."

It must have been 4 o'clock before Gordon's Division, that had so triumphantly led the advance in the morning on our lines, was flanked and turned.

To put this prodigious operation fairly before the eye with a group of stragglers and a solitary horseman is not within the power of a dramatist.

It is no disparagement of Mr. Howard's fine talents in turning a pretty incident to say that such an event transcends stage machinery.

Neither Mr. Howard nor M. Sardou can represent the Crusades or the Great Armada on the stage. Events of multitude can only be suggested, or painted, or related, not put in action.

Whenever and wherever Mr. Howard has suggested by sounds off the stage the approach of cavalry or the roar of battle, he has left the imagination to fill in the rush and tumult and flying columns, which his audience does promptly. But the moment he puts the flying columns before them and says: "Imagine no more, but behold!" he has come down from corps to *à q. ad.*

It is well to speak of these things now, because the American dramatists are beginning to draw upon the war material for their themes, and they might as well understand at once what the limits of representation are. There are some things which the stage had better not try to represent in action. One of these is a campaign, for the stage can only represent a detail. To make twenty-five supers do duty for 25,000 soldiers strains the illusive apprehension of the beholders.

But it must be borne in mind that the play of *Shenandoah* does not rest on this realism. Its merits, as I see them, are on the great effectiveness of a story which is plausible and is told with genuine sentiment and humor, and brings before us in strict comedy attitude a number of vividly outlined characters who live and move, and have their being, just as men and women lived and moved during the war times.

It is in incidents of sentiment and humor that we see Mr. Howard's best work. What, for example, can be better than the General's use of the girl's letter to subdue the little rebel? Or what better than the two scenes of the father with the son he does not recognize, in one of which he sends him to his death and in the other looks upon his cold form and says: "I once hoped to have a son like you!" It is in such bits as these that the true dramatist shows himself, and it is in such bits, plentifully distributed through *Shenandoah*, that the abiding merit of the play resides.

I have said that the story is plausible. This is true, but it is slightly overworked and indeterminate. As in *The Henrietta*, Mr. Howard has overcomplicated and overlaid his plot with too many comedy interests. Continual cross-purposes interfere with both the lucidity and the climax. The current of action is broken by the endeavor to keep prominent too many characters. Admirably as Mr. Howard succeeds in distributing the interest, one feels that the suspense would have been greater had he condensed and concentrated these interests.

The dialogue is unnecessarily voluminous for the events, and in the first and last act it seems at times to be superfluous because it is circling round an episode and not moving on the main purpose. This is shown in the fourth act by the introduction of the old soldier and the old general in an irrelevant but charming scene with the housekeeper. It is perhaps shown by the whole fourth act, in which there is little room left for anything but uneventful adjustment and the inevitable rectification of mistakes that the observer has already rectified in his mind.

Having made this running criticism upon the drama, it is only just that I should say that it very skilfully avoids a sectional bias. Heroism instead of partisanship is its theme, and there is an even-handed recognition of the bravery of Northern and Southern men that will make the play just as acceptable in South Carolina as it will be in Boston.

There is still another merit. It is a transcript in scenes of great epochs and forms,

as a whole, a series of great paintings which leave upon the mind the effect of an abstract of a most momentous struggle. We insensibly thrill with the opening gun fired there in the grey morning by the rash men in Charleston Harbor. We come to the great crisis of the war afterwards, when there were bloody vacancies in every home, and hearts were growing sick over the lists of the killed and the wounded. And as the heavy storms roll slowly by and the first pale beams of peace break over Appomattox, we arrive at the epoch of readjustment and fraternity once more, and sit down in the serene domestic fireside to talk it all over and shake hands.

If Mr. Howard has not made a stupendous tragic drama of blood he has certainly made a transcription of the era that is strangely alive with the reminiscent tread of hosts and the wild pathos of conflict.

It was excellently well played, and here more than anywhere else, perhaps, we saw Mr. Howard's painstaking hand. There was an unmistakable thrill in the second act which brought us so soon from the holiday bluster of Charleston to the sad and serious business of war in the Shenandoah Valley, and the approach of our dismounted cavalry singing one of the best known of the war songs, accompanied only by their clanking sabres, steeped the audience at once into the memories of the actual conflict. All this was done with an illusion that was admirable, because it was but the preservation of the illusion by suggestion.

There was very little opportunity in the play for undue conspicuous personal efforts. The actors were all subordinated to the general effect. Wilton Lackaye, who played the part of a Union general, never for one moment has an opportunity to get above good comedy acting. His merits were shown in never trying to. Miss Dorothy Dorr played the part of his wife. At the best it is a colorless part. There is very little for her to do but to go straight under a trivial cloud of suspicion that is sure to be blown away by the guns in time, and Miss Dorr does go very straight and sedate and almost austere through it. Her severe aspect in everything she does, gives her a self-conscious and overwhelming rectitude of purpose that is almost equal to the monumental superiority of *Ada* Dyas. Miss Dorr does not, indeed, make love with her teeth set and her vinaigrette in her hand to be used like a bottle of vitriol; but she always pulls her hair and her face back with such a Grecian stress that you can hang a sermon of Cotton Mather's on either cheek bone.

I think an audience is always a little afraid of Dorothy Dorr. There is such a dreadful suggestion of "slap-your-face-for-two-cents" in her superior intensity. Whenever she walks on I feel like shouting "Low bridge!" suddenly, with the hope that it might melt her a little. She brings back to my still vibrating nerves the recollection of a school-marm whose resounding slipper could be heard in every avenue of life through a whole district.

I think the wife of General Haverill would have been just as formal, just as sad, just as severe, if there hadn't been any war.

But I have rattled on at such a rate that I have not left myself room to speak of the other personages. Perhaps it is just as well. The play does not call for particularization in this respect. The characters, if sometimes irrelevant, are never obtrusive and our interest in them is general.

The scene of the Shenandoah Valley in the second act is in itself a sufficient reward for going to the play. It is very pretty, and what is better it is artistic.

NYM CRINKLE.

FLORENCE'S PLANS.

A *Mirror* reporter sighted W. J. Florence preparing to mount the stairway of the elevated station at Twenty-third Street and Sixth Avenue the other day, and although the genial comedian was in a hurry he halted and gracefully submitted to a brief interview.

"I've had a splendid time since I arrived here two weeks ago," said Mr. Florence, "and my vacation is not ended yet. I've been cruising about Long Island Sound on Commodore Bateman's yacht *The Meteor*, and on Monday, I go for ten days to Governor's

Island, New Hampshire, as the guest of Stilson Hutchins, the Washington publisher. From there I go to meet Jefferson at Buzzard's Bay. After that comes rehearsals, the season opening at the Star Theatre on October 14. While with Jefferson we will talk over the details of the tour, but fishing will be the main object of the visit. I never neglect pleasure for business."

"Does Mrs. Florence remain in Europe all this season?"

"Yes; she is nicely fixed in a comfortable suite of rooms at Morley's Hotel, London, and will remain on the other side till I go over in the Spring."

THE BROADWAY'S PROGRAMME.

The Broadway Theatre's regular season begins next month, when *The Oolah* will have completed its long and pecuniarily successful run. No productions will be undertaken by the management, the original plan of devoting the spacious and handsome theatre to new plays with special casts having been disturbed by the differences between Messrs. Sanger and French that led to the *Fauntleroy* litigation.

"The Broadway's programme for the season is a plain-sailing one," said Manager Sanger to a *DRAMATIC MIRROR* representative yesterday. "Booth and Modjeska begin it with a four weeks' engagement. These stars will be followed by the Gaiety Company, imported by Mr. Abbey to fill Mary Anderson's dates. Their stay will cover six weeks, and then Mr. Barrett will come with his new production, *Ganelon*, for four weeks. A return engagement of the Gaiety party will ensue."

Mr. Sanger looks forward to a highly profitable season with these distinguished attractions secured for his house.

THE BY-LAWS AMENDED.

In accordance with Section 30 of the By-Laws, at the request of Trustee Fiske, a call was issued on the 8th ult. for a special meeting of the Actors' Fund, to be held at the rooms of the Association, 145 Fifth Avenue, on Sept. 9, 1889, at 2 p. m.

Although every member of the Fund was duly notified of this meeting, the attendance was by no means what it should have been; considering the importance of the business to be transacted. Assistant Secretary L. S. Gurney stood guard at the door to make sure that none but members in good standing gained admittance to the meeting. It was half-past two o'clock before he was able to announce that a quorum was present. The meeting was called to order at 2:30 p. m. with Louis Aldrich, Acting President, in the chair. Mr. Aldrich announced that the Assistant Secretary, having ascertained that there were thirty-two members in good standing present, he would proceed to the regular order of business. He said that the meeting was called for a special purpose, and that no motions could be entertained except those relating to Section 7 of the By-Laws. He then explained that the Board of Trustees, after due deliberation, had called the meeting for the purpose of considering an amendment to Section 7 of the By-Laws by striking out therefrom the words "or otherwise, as a majority shall designate," so as to read [the Assistant Secretary was requested to read the Section as amended]:

SECTION 7. At every annual meeting the president, two vice-presidents, a treasurer, secretary, and seven or such less number of trustees as shall have been legally designated, shall be elected by the members by ballot. These officers shall hold office for the term of one year, or until their successors are elected, and to them shall be delivered all the property of every nature belonging to the association.

The chairman said that this amendment had been prepared, because many members objected to the method of voting by acclamation, as calculated to do injustice to members of the Fund. He also stated that a three-quarter vote would be required to pass the amendment.

F. F. Mackey then moved that the meeting proceed to vote upon the amendment, the motion being duly seconded by James L. Carhart. The motion was passed without a dissenting vote, and the chairman accordingly declared the amendment to have been carried unanimously. The meeting was then adjourned.

THE NEW YORK DRAMATIC MIRROR.
THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.
PUBLISHED EVERY WEDNESDAY
At 145 Fifth Avenue, corner of Twenty-first Street.

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.—Twenty cents per agate line. Discounts allowed for three, six and twelve months continuance. Professional cards, \$1 per line for three months. Reading notices (signed "Com."), 50 cents per line. Terms cash. Rate cards and further particulars mailed on application. Advertisements received until 1 P. M. Tuesday.

SUBSCRIPTION.—One year, \$6; six months, \$3; three months, \$1.25. Payable in advance. Single copies, 10 cents. Foreign subscription, \$5 per annum, postage prepaid.

The MIRROR is sold in London by our agents, the International News Company, Dream's Building, Chancery Lane, and in Paris at the Grand Hotel Klugman.

The Trade supplied by all News Companies. Remittances should be made by cheque, post office or express money order, postal note or registered letter, payable to THE NEW YORK DRAMATIC MIRROR.

The Editor cannot undertake to return unsolicited manuscript.

Entered at the New York Post Office as Second Class Matter.

NEW YORK, - - SEPTEMBER 14, 1899

The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

BROADWAY THEATRE.—The Golan, 8 P. M.
CARNO.—The Begonia, 8 P. M.
DALY'S THEATRE.—A New Relation, 8 P. M.
FOURTEENTH STREET THEATRE.—Fanny's Well, 8 P. M.
GRAND OPERA HOUSE.—The Still Alarm, 8 P. M.
ROBERT AND HALL'S.—Monsi Christy, Jr., 8 P. M.
LYCEUM THEATRE.—Lord Chumley, 8 P. M.
NADSON SQUARE THEATRE.—Doolen's Ban, 8 P. M.
PALMER'S THEATRE.—Clover, 8 P. M.
PEOPLE'S THEATRE.—Shu, 8 P. M.
PROCTOR'S TWENTY-THIRD STREET THEATRE.—The Great Metropolitan, 8 P. M.
TONY PASTON'S.—Struck Gold, 8 P. M.
THIRD AVENUE THEATRE.—Out in the Streets, 8 P. M.
UNION SQUARE THEATRE.—Punchcliff, 8 P. M.
WINDSOR THEATRE.—A Pair of Kids, 8 P. M.

FOR THE PUBLIC GOOD.

CHOLER is apt to be engendered now and then by journals that speak the truth. In speaking the truth lies the sacred duty as well as the sovereign power of the free and enlightened press of this country. Personal considerations are of the least importance where the public good is actually and urgently concerned, and therefore an untrammelled paper does not hesitate to investigate and discuss any proper subject with that laudable object in view, no matter how unpleasant the consequence thereof may be to any individual.

A case in point. Manager ROSENQUEST is angry because THE DRAMATIC MIRROR spoke the truth last week regarding the offensive crowd of idlers that habitually congregated on the sidewalk in front of the Bijou Theatre. Mr. ROSENQUEST frankly acknowledges the existence of the nuisance, but claims that he is powerless to abate it, owing to the apathy of the police. He does not deny the facts as stated in our article; but he indignantly protests against our publication of them, and professes to believe that that publication was dictated by no other motive than the singular and unworthy one of doing him a personal injury—the reason for which alleged motive he fails to state.

In consequence of this grievous wrong Mr. ROSENQUEST has ceased to advertise his theatres in THE DRAMATIC MIRROR.

Mr. ROSENQUEST's attitude in this matter is of a sort that is common enough among men whose minds are too selfish and whose outlook is too circumscribed to distinguish the difference between a measure inspired by considerations of public order and decency, and wanton and unmitigated display of personal malevolence.

We are free to say that we had given Mr. ROSENQUEST credit for possessing at least a modicum of intelligence and good sense, and we naturally supposed that he would receive the publication in question in the honest spirit in which it was made; that he would be grateful to us for calling his attention, in obvious good faith, to the nuisance that we believe is seriously injuring the character of his theatre in the estimation of the respectable public, and for emphasizing his right as a citizen and property-holder to the active assistance of the police in suppressing it entirely and permanently.

But even had we previously suspected that Mr. ROSENQUEST was incapable of appreciating the goodness of our purpose, it would have made no difference. The subject was one that demanded attention, in the interests

both of the public and the profession, and our plain duty was to investigate it.

Let us briefly review the circumstances.

A letter was received by THE DRAMATIC MIRROR, written by a gentleman who said that he was a steady theatregoer, in which the existence of a congregation of loafers on the Bijou sidewalk was vigorously complained of. The writer said that these idlers made the approach to an otherwise unobjectionable theatre unpleasant, particularly for ladies, and he pertinently asked whether the manager knew that the nuisance was unlawful, or whether he countenanced it.

Knowing that this complaint was well-founded and that the presence of the evil-visaged and badly-behaved gang referred to had for some time given rank offence to Bijou visitors, and passers-by as well, we naturally concluded to publish the letter, in the hope that some good might come of it. Before doing so, however, we sent a reporter to see Mr. ROSENQUEST in order that he might have the opportunity of explaining his position in the premises, and that no unintentional injustice should be done him.

In response to this invitation to use our columns to say whatever he liked, Mr. ROSENQUEST denied that he countenanced the nuisance; freely admitted its existence; stated that he had several times appealed to the police to drive the loungers away, and attributed the whole fault to the neglect of the authorities.

We thereupon printed the letter and the manager's explanation; and, without censure, pointed out the fact that he is clearly entitled to police protection, further advising him, in the event of failure to secure prompt and effectual relief through the captain of the precinct in which his theatre is situated, to lay that official's negligence before the Police Commissioners and insist upon his right to have the unlawful nuisance suppressed.

We do not know whether Mr. ROSENQUEST's resentment is due to his erroneously imagining that the public was unaware of the existence and character of the nuisance in the immediate vicinity of the Bijou, and that it could be concealed; or whether it grew out of a disinclination to take active and vigorous steps to have it suppressed. But we do know that we were in duty bound to take the matter up, and that in doing so we treated Mr. ROSENQUEST with our customary fairness and courtesy.

That we had no ill-feeling, and no reason for ill-feeling, toward Mr. ROSENQUEST before the appearance of the article that has excited his irrational ire, it is not necessary to state. The facts and circumstances, taken in connection with THE DRAMATIC MIRROR's character for impartiality, will instantly establish that in all minds equipped with ordinary powers of discrimination.

Moreover, we cherish no hard feeling against the gentleman now, for we do not construe either a lack of judgment or a fit of temper to be a *casus belli*. Indeed, to do so would be as absurd and unjust as blaming a fellow-creature because he came into the world without the usual supply of wits, or getting angry with a newspaper because it courteously, sensibly and dutifully told the truth in the public interest.

As for the cessation of Mr. ROSENQUEST's advertisements we have this to say: The presumption was that he used our business columns for the legitimate object of announcing his attractions to our readers. It now appears that that presumption was incorrect. Mr. ROSENQUEST evidently supposed that the acceptance by us of his advertisements implied an obligation to avoid the proper discussion of, or investigation into matters of public concern in which he might be interested. The implication was entirely of Mr. ROSENQUEST's own invention, and it was totally false and unwarranted.

We are indeed glad that Mr. ROSENQUEST in this matter has ultimately exercised his latent intelligence by frankly acknowledging his error and withdrawing his advertisements.

We heartily concur in the propriety and wisdom of this course—a course that has no bearing whatever upon our desire to see the Bijou nuisance abated, both for the public and Mr. ROSENQUEST's good, and that will not, of course, in the slightest degree influence our determination to do all that lies in our power to aid the accomplishment of that sanitary purpose.

This case offers a fitting opportunity to re-

peat what, on one or two occasions heretofore, we have been privileged to say in regard to the relations of theatre-advertisers and this paper.

We know that THE DRAMATIC MIRROR is a valuable theatrical advertising medium. We know also that every dollar spent in our business columns in announcing the attractions offered by managers receives an ample and profitable return in the wide circulation obtained among theatregoers in this city and its vicinity, not to speak of the rest of the country.

As a natural consequence, discerning managers regularly utilize this valuable medium every season. They do not, like Mr. ROSENQUEST, look upon an advertisement as a ploy with which to cajole favor or a gag with which to stifle the voice of duty. In short, they recognize it solely as involving a legitimate business transaction, having no connection whatever with our critical utterances, our editorial opinions, or our discussions of matters of professional interest and public concern. They know, also, that so far as THE DRAMATIC MIRROR is concerned, they are at perfect liberty to do business with it or not, as suits their means, convenience or business notions, without fear of editorial or critical antagonism or prejudice.

Sooner or later the obfuscated manager who has not understood or appreciated the absolute divorce between THE DRAMATIC MIRROR's editorial and business columns is certain to discover it, whereupon he just as certainly withdraws his advertising. That was the case with Mr. DALY and Mr. ARBEY a few years ago, and now it is the case with Mr. ROSENQUEST.

We count such withdrawals as gain, not as loss. Each one is a triumph of pure and honest journalistic methods; an acknowledgment of error by some one who has entertained a mean, low, and contemptible idea of the function and character of the press; a vindication of the principles respecting the true relations of advertiser and journal, as practiced by all reputable newspapers, comprised in the failure of an attempt to undermine and thwart them.

We think that whenever such an advertiser unmasks his purposes and strikes us from his list he is paying us the highest possible compliment, and that we are placed in a position which deserves the congratulations of all high-minded journalists and our honest advertisers; for the former understand the significance of the situation, and the latter are benefited by the voluntary disappearance of one who has expected, and perhaps endeavored to secure an unfair advantage in the form of an illegitimate return, for which they do not look.

This article—which has perhaps exceeded the space demanded by the subject—may appropriately conclude with the statement that irrespective of the insertion, continuance or withdrawal of one or many theatre advertisements we will go on steadily to the end of the chapter telling the truth according to our lights, and expressing our honest convictions concerning the affairs of the theatres and the public relations of the managers controlling them. Should a time ever come when the demand for truth and honest convictions ceases, we trust that THE DRAMATIC MIRROR will then cease also.

SUNDRY "SCOOPS."

IT is no unusual thing for THE DRAMATIC MIRROR to distance all its daily contemporaries in getting theatrical news of importance and presenting it before it appears elsewhere.

Indeed, when our special and unrivaled facilities for securing the latest dramatic intelligence are considered, there is little reason to wonder why we so frequently treat our readers to a "scoop."

Three instances are of such recent occurrence that they may be cited, for the purpose of illustration.

Two weeks ago we discovered that a prominent actor-dramatist lay dying at a hotel on Fifth Avenue. Although he had been ill for several days, none of the daily newspapers got hold of the fact until it was communicated to them by THE MIRROR.

Last Wednesday we published the interesting news that Mrs. POTTER had decided to abandon her American tour, all the arrangements for which had been made, and remain abroad this season. The dailies vied with

one another one day later in exploiting the matter.

In our issue of August 31, we published a correct and comprehensive summary of the forthcoming memoirs of MADAME MARCHESI, an important contribution to the literature of music. This was published before the book had been issued from the press, or its contents reviewed by any European or American paper. Here was a piece of enterprise of which any journal might be proud.

THE MIRROR always gets up early in the morning.

PERSONAL.

DAVENPORT.—Fanny Davenport has bought a summer residence at Santa Monica, the Newport of California.

GUNTER.—A. C. Gunter says that 100,000 copies of his latest novel, "That Frenchman," have been disposed of.

SYKES.—Nita Sykes, the daughter of Major-General Sykes, of the United States Army, has signed with Augustin Daly for three years.

MATHER.—Margaret Mather is said to be doing the best business of her life this season. Her reception in San Francisco recently was bigger than any she has ever had.

MITCHELL.—Maggie Mitchell sailed for New York on Sunday last, accompanied by her son and daughter. She will produce a new play, entitled *The Little Witch*, early this season.

KENT.—Charles Kent has been released by Sol Smith Russell to enable him to play the part of the Baron in the Jim the Penman company, which opens at Washington next Monday night.

COX.—Samuel P. Cox, manager of Frank Daniels' Little Puck company, broke his arm last Saturday at Cleveland, Ohio. In consequence of this accident he will not be able to resume his work for some time.

BARRETT.—Lawrence Barrett's glandular trouble, to which is due an unfortunate deformity in the region of the neck, has not yielded to the treatment which he underwent while abroad. It is as bad as ever.

MADDERN.—Minnie Maddern opened her season in Buffalo with *Featherbrain*, to a large house on Monday night. In a few weeks she will produce a one-act play, that is intended to serve as a curtain-raiser during the tour.

FILKINS.—Grace Filkins, who made a pronounced success in the leading comedy role, with Sol Smith Russell's company at Daly's Theatre, recently sent her photograph to Effie Ellsler, with the modest inscription, "To a Star from a Cloud."

BLAINE.—The physicians say that it will be fully two months before young Mrs. Blaine can leave her house. Manager Frohman has had a consultation of practitioners who speak doubtfully of her speedy recovery from her severe attack of inflammatory rheumatism.

WILLIAMS.—Arthur G. Williams, who has just completed a successful summer season in the management of the Ocean Theatre, at Long Branch, was formerly a correspondent of THE DRAMATIC MIRROR at Richmond, Ind. The principal event at this house was the benefit entertainment on July 29, in which a large number of professionals participated, thus clearing \$1,500 for the Monmouth Hospital.

HEYWOOD.—Charles Heywood, an English comedian and vocalist, died last Sunday at St. Luke's Hospital in San Francisco. He had been ill for some time with fatty degeneration of the heart, and the Actors' Fund of which he was a member, took measures to have him comfortably taken care of during his illness. Mr. Heywood will be remembered as having been the town crier of the Old London Street exhibition in New York several years ago.

BLAINE.—When she is fully recovered, Mrs. James G. Blaine, Jr., will begin the season that Manager Frohman has been obliged to postpone on account of her severe illness. The statement that a family reconciliation has taken place, and that Mrs. Blaine will, therefore, not undertake her theatrical project is denied with a vigor that leaves no room for doubt that the story was started without the slightest foundation.

COMSTOCK.—Alexander Comstock is a very busy manager. Besides looking after the affairs of Niblo's Garden, the Academy of Music, and the tours of Margaret Mather and Mrs. Carter, he has the agency for one of the automatic opera glass concerns and owns the rights for this country of the latest of all the automatic machines—that for postage stamps. The new machine presents its customer with two 2-cent stamps for a nickel.

CONWAY.—H. B. Conway the English leading man sails to-day (Wednesday) from Liverpool. He was to have been the chief support in young Mrs. Blaine's company. As her continued illness changed the original plans, he will be seen in the chief comedy part in *Our Flat*, which succeeds the present engagement of Mr. Sothorn at the Lyceum. Mr. Conway has been a conspicuous figure in England in old comedies. Last season he enacted the role of Captain Swift.

THE USHER.



And him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

A good many people, after reading Gunter's popular story, "Mr. Potter of Texas," wondered why W. J. Florence hadn't got hold of a dramatization for the purpose of appearing in the character of the eccentric Texan, which by general consent would fit him down to the ground.

The novelist and the actor met for the first time on Saturday night at the Broadway, and somebody suggested the idea. Florence said a score of people had advised him to take up Mr. Potter, but, strange to relate, he had never even read the book.

But he is reading it now, and there is a strong probability that Gunter's dramatization—which I believe was in existence before the novel came to be written—will introduce Florence to us in a new characterization next season.

In that event, it is pretty safe to predict that Mr. Potter will become as famous a stage creation as the Hon. Bardwell Slope, of pleasant memory.

It seems that an unintentional injustice was done the Lotos Club members by the paragraph in this column last week concerning their treatment of George Fawcett Rowe during his last illness.

The few members then in town were unable to visit the sick man after they learned of his condition because the doctor deemed it inadvisable to allow any one in the room except the nurses. Otherwise, I am told, Mr. Rowe would have lacked for no attention from his colleagues.

The Lotos not only made all arrangements for the funeral, but became responsible for the expenses. The proffer of a grave in the Fund's plot was accepted because it was thought to be an appropriate place for the burial of one whose life had been passed among professionals.

And so the evergreen Howard Paul, at sixty-three, has married a charming English miss of seventeen! I thought that Paul was a confirmed clubbist and professional butterfly, but it seems that the debonnaire cosmopolite was not a match for the blue-eyed banditti, after all.

Well, we must not think ill of him because he has deserted the ranks of the Old Guard. We will remember that he is clever and kindly, and forgive him without reservation.

Nay, we will go further in our magnanimity, and offer him our hearty congratulations and good wishes, coupled with the regret that he has not selected an ocean voyage and a sojourn in New York for the honeymoon.

Maudie Granger is interesting herself in behalf of Charles Giblin, the condemned murderer now awaiting execution in the Tombs.

Miss Granger is not actuated by any mawkish sentiment or a desire to secure free advertisement, in this case—she is incapable of the one, and not in need of the other. What she is doing springs from an honest desire to give the wretched man another chance to prove his innocence; or, failing in that, to provide for his destitute wife and children in such a manner that he can go out of the world with the knowledge that they will have bread and shelter, for a time at least.

A couple of weeks ago Miss Granger made some inquiries into the circumstances of Giblin's conviction and she thinks—as the Governor, who respited him for sixty days, evidently does also—that there is sufficient doubt of his guilt to make an appeal for executive clemency not only justifiable but imperative.

Lawyers, editors and others seen by Miss Granger agreed that the young man had good grounds for sympathy and assistance. Without entering into details—which have been recited by several of the morning newspapers—the idea is growing that Giblin's trial was a farce; that he was convicted on flimsy and insufficient evidence, and that now, if the opportunity is given him, proofs will be forthcoming that he shot Mrs. Goetz unpremeditatedly and in self defence.

At all events, Miss Granger, aided by Colonel Cockerill of the *World* and several other influential people, is going to do what

she can to supply the condemned man with money enough to fight for his life.

A subscription for this object has been started. Any reader of THE DRAMATIC MIRROR, who feels like helping, can send contributions, addressed to Miss Granger, in care of this office.

Young Giblin, by the way, was formerly a journalist. He is an intelligent man, who before his arrest bore a good character.

The nature of the ownership of the Broadway Theatre is not generally known. The house belongs to a stock company, of which Mr. Sanger is the president and secretary, and Mr. French the vice-president and treasurer. Mr. Sanger and Mr. French each owns one-fourth of the capital stock, while the remaining half of it is held by Mr. Zabrowski. Mr. Sanger is the manager of the theatre and draws a salary for his services.

Mr. French, by the way, is waiting for his innings in the Fauntleroy litigation. Up to the present time the plaintiff's side only has been heard.

Mr. French is undaunted by the volume of evidence thus far introduced by his adversary. He says that he does not anticipate any difficulty in proving that no partnership existed, such as Mr. Sanger claims. He points, among other things, to the fact that Mr. Sanger made no claim to a share of the profits of Fauntleroy when it was done in Boston, and that he never offered to pay a proportion of losses in plays which Mr. French paid for abroad and unsuccessfully submitted for production at the Broadway. Mr. French doesn't see how equal partnership can exist where one party is willing to take profits, but unwilling to stand the losses.

On the other hand, Mr. Sanger positively maintains that the agreement was understood and accepted by Mr. French, and he is thoroughly confident of victory.

There is a wide difference of opinion here. The result will show who is right and who is wrong. It is a determined fight, and it will be an expensive one by the time it is finished. A rough estimate places the eventual cost of the litigation at something more than \$10,000.

Uncle Theodore Moss has made some radical and effective changes in the Star Theatre, which were admired and appreciated by the audience that assembled on Monday night at the opening of Shenandoah.

But Mr. Moss overlooked one improvement which would have been more to the purpose and contributory to the comfort of his patrons than all the handsome decorations, and new orchestra-chairs and everything else. That improvement was the letting in of enough fresh air to furnish the spectators with a sufficient quantity and quality of breath, compatible with health and pleasure.

On Monday the atmosphere in the Star was intolerably close and oppressive. Before one act of the play was done it had become foul and stifling. By the time the final curtain dropped the audience were fairly gasping.

The old-fashioned construction of this theatre probably renders the arrangements for natural ventilation difficult, if not impossible. In that case artificial ventilation should be resorted to. A couple of big fans under the auditorium, with an abundant supply of fresh air to draw upon and force through holes in the floor, and an enlargement of the opening in the dome for carrying off the hot and impure atmosphere, would do the business.

Not loud but deep were the many complaints I heard on Monday night. The public are grateful for the new paint and rich carpets; but they will be more grateful for plenty of oxygen.

The Actors' Fund Association accomplished a good thing on Monday afternoon when they amended the by-laws so that elections will be held hereafter by ballot. It was a monstrous defect in the original construction of these rules that that very necessary provision was left out.

But the mistake has been rectified at last, and henceforth the elections cannot be otherwise than deliberate, decorous and exact, as befits the choice of officers having the custody and administration of a great charitable fund.

The only regret about the meeting on Monday was the slim attendance. But thirty members were required for a quorum; notices by mail and publication had been given to every member; and yet a half hour was consumed waiting until the requisite number assembled, and even then they were not obtained without sending out for reinforcements.

Now, here was a meeting, especially called for the purpose of instituting an important change, which pretty nearly everybody connected with the Fund had been crying for, off and on, for several years.

The occasion was one that should have elicited the interest and presence of all who have the Fund's good at heart. Even if it was pre-supposed that the measure would be carried without opposition, it still behooved the members to gather in a body, thereby ex-

pressing their approval vigorously, and giving the reformatory act the stamp of numerical dignity and force.

Had there been any sort of a personal contest, or any object which would have permitted the display of partisanship or debate, it is more than likely that the Fund office would not have held the crowd.

The meeting narrowly escaped a fizzle and indefinite adjournment. However, the object in view was achieved in spite of the scant attendance, and that, after all, was the main point.

The Actors' Order of Friendship is composed of actively employed professionals, the majority of whom are always in demand.

I learn that out of the 175 members comprising the New York Lodge, but a dozen or thereabouts are at the present time without engagements for the season.

This is a capital showing, of which the Order may justly be proud. President Aldrich may not agree with me in accepting it as conclusive evidence that the threatened and much-feared English invasion has had no appreciable effect on the prosperity of our own tried and trusty players, but nevertheless I am inclined to take that view of the case.

Of course good actors may be passed over undeservedly now and then in favor of the fancy imported article, or the cheap home amateurs who essay to play anything from leading business to utility for their salt, but as a general thing, I think that professionals of real capacity—like the A. O. F., *cum multis aliis*—are not often idle.

Speaking to a DRAMATIC MIRROR representative of the endeavor of this paper to suppress the nuisance that characterizes the sidewalk in front of the Bijou, Mr. Rosenquest used the following peculiar language:

THE MIRROR will be sorry for this. I had something to do with the Five A's, and I'll see that the Five A's are heard from again.

From these words it appears that Mr. Rosenquest regards the Five A's very much as if they were so many ferocious dogs, held in readiness to be unchained at his pleasure and for the purpose of gratifying his resentments.

I don't think that the Five A's are either so formidably vicious or so cheerfully accommodating as Mr. Rosenquest would have us think. Nor do I believe that that gentleman keeps them in kennel, where they lie waiting to leap out when he cries, "Sick 'em, Towser!"

Mr. Rosenquest states that the Five A's will be heard from again. Indeed, I hope we shall hear from them often, for they seem to be devoted to the cause of manly sports and physical culture, which are both excellent things.

Possibly Mr. Rosenquest's words may imply another meaning. Perhaps they are intended to convey a covert allusion to the part taken by the Five A's in the last Actors' Fund election.

If that is the case, the Alphaic organization should consider itself doubly aggrieved. The imputation that its members flocked to that meeting for the sole purpose of collectively exhibiting their vindictiveness against one or more unsuspecting persons is not for one moment admissible.

We all of us know that the Five A's joined the Fund to reform the grievous errors into which its misguided almoners had fallen, and to assert the rights of the down-trodden athletic actor. We know also how, putting all personal feelings and considerations ruthlessly aside, they glorified the occasion by a great victory, which conclusively demonstrated their heartfelt and unselfish interest in the cause of sweet charity.

It is cruel and unfair of Mr. Rosenquest—a rich and powerful manager, too—to seek, at this late day to rob the five A's of their well-earned character, and to commit them to some future dreadful act of vengeance and destruction.

HELENE ADELL'S STARRING TOUR.

Helene Adell, in an interview with a representative of THE DRAMATIC MIRROR last Monday, talked in the following strain of herself and her stellar interests:

"Although I have been acting in the stock company at Binghamton, N. Y., during the past Summer, I practically dropped out of the profession last season. This was due to the fact that I was compelled to pass four months in the Seney Hospital, of Brooklyn. Perhaps, you recall the accident I met with about three years ago, at Pawtucket, R. I. I was acting there at a miserable rink that had been turned into a theatre. After leaving the dressing-room, and descending a short flight of stairs, I made the natural mistake of thinking I had reached the ground floor, and thus fell down five steps, injuring myself quite severely.

"Nevertheless, I continued acting until the pains in my back and the muscular spasms became so excruciating that I decided to undergo a surgical operation, which was most successfully performed by Dr. G. F. Fowler, the Chief Surgeon of the Seney

Hospital. I emerged from my compulsory seclusion a few days before last Christmas, and am now fully restored to health and happiness."

"What arrangements have you made for the season?"

"In the first place, I start out on a firm financial footing, my tour being backed by a syndicate of leading citizens of Elmira, N. Y. H. Brooks Hooper, who was formerly with Corinne, has been engaged as business manager, my husband George F. Bird is stage manager, and also assumes eccentric roles. The company is complete with the exception of a juvenile and a young woman to act character parts.

"My season commences at Dover, N. J., on Sept. 23, the bookings being mostly in New Jersey, New York and Pennsylvania. My repertoire consists mostly of dramatizations made by my husband and myself, including *As In a Looking Glass*, *Moths*, *Pink Dominoes* and *Forget-Me-Not*. Then I appear occasionally in *An Unequal Match* and other stock pieces. My route is mostly in the smaller towns where the prices are twenty, thirty and fifty cents.

"Some day I hope to venture on a New York engagement, but I can make more money outside of large cities, where the local managers do not want the earth and the whole stellar system."

IN THE COURTS.

MR. McVICKER TESTIFIES FOR MR. SANGER.

Manager James H. McVicker, of Chicago, has been in this city for some time, but was anxious to return home the early part of this week. He knew that Manager Frank W. Sanger, of the Broadway Theatre, wanted him as a witness in his suit against T. Henry French for a share of the profits of *Little Lord Fauntleroy*. As Referee Collins, before whom the case is pending, is out of town, the case is not to proceed before him for several weeks yet.

Manager McVicker was desirous that arrangements should be made by which he could be examined at once, instead of being compelled to return to this city later in the season. The counsel in the case agreed to relieve Mr. McVicker of the necessity of returning to the city again, and procured an order from Presiding Justice Van Brunt, of the Supreme Court, permitting him to be examined before the court. The examination took place last Friday in the Supreme Court, ex-Judge Dittenhoefer and David Gerber appearing for Mr. French, and Alvan Goodwin representing Mr. Sanger.

Mr. McVicker testified that he has been a manager since 1857, and has been connected with the stage since 1843. He said that he has known Manager Sanger eight or ten years, and has been acquainted with Manager French some years longer. Four or five years ago he first had dealings with French and Sanger, having come to this city to see them in reference to the production of *Harbor Lights*. At that time, Mr. McVicker wanted to make arrangements whereby the productions controlled by Messrs. French and Sanger, and produced by them at the Broadway Theatre, could also be produced at his Chicago theatre.

In October or November 1887 he came again to the city and called upon T. Henry French at his office and discussed business matters with him, especially about the plays which he controlled. Mr. French referred Manager McVicker to his partner Mr. Sanger, whom, he said, had charge of all the details of the plays.

After that Mr. McVicker had all his business relations with Mr. Sanger, whom he understood was a partner of Mr. French. Mr. Sanger was willing to enter into negotiations concerning the production of *Harbor Lights* by Mr. McVicker, but Mr. French was not disposed to at that time and the transaction fell through.

MR. BOOTH ADMINISTRATOR.

Surrogate Ransom has granted letters of administration to Edwin Booth upon the estate of his sister Rosalie A. Booth. She died in January last and left an estate, the personalty of which is valued at \$10,000.

OPENINGS THIS WEEK.

The usual number of managers telegraph THE MIRROR this week of the successful openings of their tours.

Hi Henry wires from Buffalo the fact that Estelle Clayton's new play made a great hit there is universally conceded.

Tony Pastor, from the same city, states that hundreds were turned away on his opening at Jacobs' Court Street Theatre.

From Harry Doel Parker we learn that A Royal Pass opened at Harris Theatre, Minneapolis, on Monday night, to the capacity of the house. Many were turned away, and the play made a distinct hit.

FANNY DAVENPORT will be the next attraction at the Baldwin Theatre, San Francisco, in La Tosca. For the weeks of Sept. 9 and 16 the theatre will be closed in consequence of Professor Herrmann's failure to fill his time. A lawsuit will probably result.

AT THE THEATRES.

STAR.—SHENANDOAH.

Gen. Haverill.....Wilton Lockay
Col. Kerchival West.....Henry Miller
Capt. Heartsease.....Morton Selton
Lieut. Frank Bedloe.....G. W. Bailey
Maj. Gen. Erasmus Buckthorn.....Harry Harwood
Sergeant Barker.....James O. Harrows
Col. Robert Ellingham.....Lucius Henderson
Capt. Thornton.....John E. Kellard
Corporal Dunn.....W. J. Cummings
Mrs. Constance Haverill.....Dorothy Dorr
Go. trade Ellingham.....Viola Allen
Madeline West.....Nanette Comstock
Jenny Buckthorn.....Effie Shannon
Mrs. Edith Haverill.....Alice B. Haines

The handsomely redecorated Star Theatre on Monday night opened the season with the first production in this city of Bronson Howard's Shenandoah. The play, since its original production in Boston, has been thoroughly revised by the author. It had also been given the advantages of a fine cast, careful preparation and admirable scenery. The house was large and representative. The event was fraught with that deep interest which has come to be associated with the rare occasion of a Howard *premier*. The attending circumstances were consequently auspicious.

Shenandoah cannot be said to have scored an emphatic success, but it unquestionably held the audience's interest from first to last and presented many striking features which did not fail to elicit applause and approval. If predictions are in order, we are willing to prophesy that the piece will enjoy a career of more than average popularity with the public, and that it will sustain, if it does not augment, Mr. Howard's reputation as a skillful playwright.

The plot of Shenandoah has been described in *The Mirror*; and there only remains to be said of it that the loves and domestic affairs of the several principal characters are cleverly and cunningly interwoven with several great historical events of the Rebellion. The trouble with the story is not that it lacks either dramatic intensity or inherent strength, but that it is treated diffusely and is told in a manner that is more complex than cohesive.

The comedy scenes in the first and second acts are the best part of Shenandoah, although they are distinctly episodic, and weaken the structure considered in its entirety. Often when the action should be sharper and quicker it is impeded, and the plot obscured by these charming excursions, marked by their pretty conceits and delicious dialogue. Even the most dramatic points of the drama lose their impressiveness through the author's tendency to wander away from them. Such a vagary, for instance, as the departure from the real climax of Act Two, where Colonel West discovers Mrs. Haverill's picture in the possession of Thornton, the spy, to the extrinsic incident of military signalling, which brings the curtain down after directing the audience's attention from the situation of genuine dramatic value, is inexcusable. The arrival of Sheridan from Winchester to stem the tide of Union retreat is thrilling enough in itself, but it had little or nothing to do with the characters of the play, and robbed the close of Act Three of a climax in which some of them might have figured potently.

Notwithstanding these faults, Shenandoah contains much to amuse and interest in its fragmentary character-studies, its panorama of military scenes and its judicious use of the tremendous element of our civil conflict. Viewed either as a stirring panorama or as what Mr. Howells terms "a prolongation of sketches," it is entertaining, attractive and often indicative of Mr. Howard's mastery of the art of comedy-writing.

The actors in it have, without exception, little chance for effective histrionism. The interest in the characters is subjected to such inconsistent distribution, and the plot and underplot are so complicated and spasmodic in evolution, that none of the cast was able to wrest a hit from the material.

Mr. Lockay had one of the negative parts in General Haverill, which he acted, however, with dignity and the degree of force permissible. Mr. Miller was at his best, as Colonel West, in the comedy love-scenes with Gertrude; in the more arduous and dramatic work of the second and third acts he fell short of the requirements. Mr. Bailey was earnest as Bedloe, the lieutenant who expiates an early disgrace by an act of heroism that costs him his life. Mr. Harwood was happy as the gruff general, Buckthorn. Colonel Ellingham was excellently played by Mr. Henderson. Mr. Kellard gave an effective performance of Thornton.

Miss Dorr was sedate and inaudible as Mrs. Haverill. It is no exaggeration to say that not one word in ten that she spoke in Act One could be heard beyond a few rows in the parterre. Miss Allen was at once sprightly and sympathetic as the impulsive Southern maid, Gertrude. Miss Comstock acted Madeline prettily and Effie Shannon, of whom we had only a few glimpses, was a jolly Jenny Buckthorn.

The play was excellently provided in the matter of scenery. The set showing the historic Shenandoah Valley was a fine specimen of scenic art. The painter's name was omitted from the bills, although the bugle calls were thought to be of enough importance to be

mentioned on the programme as given in strict accordance with the provisions of the U. S. Cavalry tactics.

THE UNION SQUARE.—FERNCLIFF.

Dad Hewins.....T. J. Herndon
Tom.....E. H. Vandervelt
Jim.....William Haworth
Harry Swift.....John B. Maher
Willard Hilton.....Henry Pierson
Master Eddie.....Little Annie Moore
Annie.....Miss Belle Florie
Hattie.....Miss Rebecca Warren
Maida.....Miss Fanny Marsh
Ellen.....Miss Angela Ogden

The intensity of sectional feeling that prevailed in this country during and for quite a period after the late civil war appears to have greatly abated. Consequently, Ferncliff, the new war drama by William Haworth, produced on Monday night at the Union Square Theatre, did not appear to be treading on dangerous and delicate ground, so far as the sensibilities of the audience were concerned.

General William T. Sherman honored the occasion by his attendance in a procerium box, which was handsomely decorated with American flags.

Although the story revolves upon incidents of the civil war, there is a delightful absence of hackneyed brass-button devices. In fact, the entire action of the drama takes place at Ferncliffe, R. I., and the military episodes are merely related on the stage when this is necessary for the development and comprehension of the plot.

Dad Hewins has two sons, Tom and Jim. Tom is happily married to Annie, who rejected Willard Hilton in his favor. Hilton, pretending to be the family friend, sets to work to get Tom out of the way by having him drafted. Jim, being under heavy obligations to his brother for having brought about his reform from a drunken, vagabond life, volunteers to become his substitute, and hurries off before Tom is able to prevent this fraternal sacrifice. Then Hilton forges a letter to prove that Jim had become a common deserter, and Tom, of course, hastens to the war to take his brother's place.

Annie is made to believe that both brothers have been killed, and reluctantly consents to marry Hilton, to save the family from actual want. Tom and Jim, however, return on the very day the marriage was to have taken place. They had not met during the war, and when the explanations that ensue convince them of Hilton's villainy they declare their intention of killing him in the most approved melodramatic fashion. But they think better of their murderous enterprise, and allow him to pronounce himself a repentant sinner. The villain then conveniently puts an end to himself by jumping off a precipice.

The last act is the weakest portion of the drama, which is otherwise rather consistent for a play of theatrical authorship. Moreover, the climax of the third act, where one brother asks the other what to do with the villain, and both of them respond "kill him!" with fervid unanimity, is appropriated from a similar situation in Philip Herne.

The cast selected for the interpretation of Ferncliff was made up of efficient people. The Dad Hewins of T. J. Herndon was an excellent sketch of a genial but unsophisticated old farmer. E. H. Vandervelt enacted the part of Tom in his usual, spirited manner. He showed himself a most adroit actor in going through an agonizing scene of prolonged and uselessly repeated leave taking from his wife and children in the second act, that might easily have proved ridiculous in less competent hands. It must be confessed that his broad English accent is hardly to the manner born in the impersonation of a down-East character. William Haworth, the author of the play, appeared in the role of Jim. His acting was marred at times by apparent awkwardness, but his method possesses a certain raciness that made considerable amends for other shortcomings.

John B. Maher, a young comedian of decided talent, made quite a hit in the part of Harry Swift, the boyish wooer of Hattie. The latter role was enacted with decided cleverness by Rebecca Warren. Her elucation, however, was rather heavy and artificial at times for comedy work. The villainous machinations of Willard Hilton were entrusted to Henry Pierson, whose impersonation was conscientious but commonplace. The brogue of Fanny Marsh as Maida, the nurse, was somewhat intermittent, as she occasionally relapsed into her natural pronunciation; but her acting, otherwise, was consistently humorous. Belle Florie portrayed the character of Annie with sympathetic touches of wifely devotion. The child's parts of Ellen and Eddie were charmingly done by two talented little girls, Angela Ogden and Mamie Moore, the latter impersonating Tom's son with most amusing regisness.

PEOPLE'S.—SHE.

Horace Holly.....George P. Webster
Leo Vincy.....John B. Williams
John.....Murray Woods
Agnes—She.....Marie Rowe
Gus.....Helen Corlette
Bess.....Belle Douglas

William A. Brady's dramatization of *She* was presented for the first time in this city at the People's Theatre last Monday evening, when a large and delighted audience was

present. This version is undoubtedly the best that has been placed before the New York public, and it would be difficult to imagine a more realistic performance of Rider Haggard's work. George P. Webster's performance of Holly was very acceptable. Jean H. Williams made a capital Leo, while Murray Woods' ideas of Job were somewhat on burlesque order.

Marie Rene, who is lovely to look upon, appeared in the title role, and made quite a hit. Her acting and natural grace gave a charm to the whole performance. Helen Corlette as Ustane, and Belle Douglas as Bena, both made the most of their respective parts, while the rest of the company gave good support—not forgetting the real Zulus from Thompson Street, who made a great deal of noise. The scenery and stage effects were realistic, and there is no doubt that the play made a very favorable impression on those present. Next week, Mankind.

FOURTEENTH STREET.—THE FAIRIES' WELL.

Larry Dee.....Carroll Johnson
Andy Coogan.....John F. Ward
Dan Carmody.....Charles Frew
Mark Condon.....Alfred Fremont
Tracy Farrell.....A. J. Muller
Eunice Beresford.....Florence Hamilton
Eunice Carmody.....Daisy Temple
Mary Ellen Brody.....Fannie Osborne

On Monday night *The Fairies' Well* was produced at the Fourteenth Street Theatre before a large and well pleased audience. It is a picturesque play based on the superstitious legend, that the Fairies on All Hallow E'en will disclose to maidens the faces of their future husbands. It is, however, composed of conventional material throughout.

The story pivots upon a beautiful heiress, Eunice Beresford, whose father has given a mortgage upon his estate to Dan Carmody, the old fine type of mortgagee, who intends to take possession at the stroke of the clock. Mrs. Beresford has two lovers. One, Tracy Farrell, a gentleman, whom she loves; the other, Mark Condon, a scoundrel, who endeavors to coerce her into marriage by means of papers in his possession, which he represents to her as compromising the legality of her father's marriage.

In the course of events there is a duel between Farrell and Condon, the recovery by Larry of the compromising papers and the opportune arrival of Kelly with the mortgage money. These matters fill up the last act which is, in spite of many excellences, dramatically inartistic because it leaves in doubt the result of the love match between Eunice and Tracy, which is the main thread of the play.

Carroll Johnson, the clever comedian who has abandoned negro minstrelsy, gave a successful impersonation of Larry Dee, which, although a character of the conventional type, was treated by him with a grace and geniality that at once ushered him into favor with the audience. He was enthusiastically received and his numerous pretty songs were encored. Charles Frew made a hit in the character of Carmody. Some clever comedy work was done by John F. Ward as Andy Coogan and by Fannie Osborne as Mary Ellen Brody in a comic love subplot. Alfred Fremont as Mark Condon, made the most of his part. A. J. Muller enacted the rôle of Tracy Farrell with considerable ability.

Florence Hamilton made a handsome Eunice and proved efficient in her histrionic work. Mona Carmody was at times strained and unnatural as Daisy Temple. The piece was prettily staged, the waterfall scene at the pool being very effective although somewhat crudely painted. The piece has many elements of popularity.

THIRD AVENUE.—OUT IN THE STREETS.

Harry Farley.....N. S. Wood
Sydney Gordon.....Geo. Morton
Howard Gordon.....Geo. Heath
Kate Sturgis.....Frank Collins
Blanche Maberly.....Ida Lewis
Kate Prichard.....Nellie Pierce
Helen.....Laura Lewis
Little Blind Florence.....Lit. E. Ogarta

Out in the Streets, a new play dramatized from Chas. Gayler's novel, was produced at the Third Avenue Theatre last Monday evening, with N. S. Wood as the star. A large audience was present.

The plot deals with the wrongs and sufferings of a poor girl named Helen, who has been cast off by the son of a rich banker in order that he may be enabled to marry the heiress Blanche Maberly. For this dastardly conduct the hero, Harry Farley, undertakes to avenge the deceived woman, and with the aid of pistols, documents, etc., the villain meets his just deserts, and all ends happily. There are a number of bright comedy touches in the play, and Mr. Wood is to be congratulated on this addition to his repertoire. He proved himself well suited to the part of Harry Farley, and was the recipient of enthusiastic applause. George Morton made a very fair stage villain, while George Heath, Frank Collins and Frank Bass acquitted themselves creditably.

Of the ladies, Nellie Pierce, Ida and Laura Lewis deserve special mention, and Little Ogarta made quite a hit as the blind girl. The scenery was realistic, and includes views of St. Patrick's Cathedral, Fulton Market,

Wall Street, and the docks. Next week, Corinne in Arcadia.

BIJOU.—NATURAL GAS.

Donnelly and Girard in *Natural Gas* opened a two weeks' engagement at the Bijou before a crowded and delighted house on Monday night.

The star comedians strengthened the hold they acquired on metropolitan theatregoers in their former engagements in this city. They do several new specialties. Mark Sullivan gave some clever imitations of well-known actors. Pete Mack, an old-time minstrel, was amusing in his monologue. Jennie Satterlee was very effective as Kitty Malone. Rachel Booth, a pretty and petite young soubrette, was charming as Jimpey.

A bevy of handsome young women numbering some good vocalists pleased the house with their singing and the choruses were very well rendered.

WINDSOR.—A PAIR OF KIDS.

Ezra Kendall commenced an engagement at the Windsor Theatre last Monday evening under very pleasing circumstances, the house being crowded and the star receiving a very hearty welcome.

Ezra Kendall, as usual, kept the audience in a roar of laughter throughout the evening, while C. Jay Williams created quite a sensation by his remarkable whistling powers. Jennie Dunn sang and danced herself into the good graces of the auditors, and the rest of the company did fairly well. Next week, *The Fat Men's Club*.

AT OTHER HOUSES.

The houses that have not changed their bill this week comprise The Grand Opera House, where *The Still Alarm* is in its second week; Tony Pastor's where *Struck Gas* continues its effervescent endeavor; and Proctor's Theatre where the lighthouse scene of *The Great Metropolis* appears to have caught the fancy of the town.

Then we have *A Poor Relation*, that will relinquish its possession of Daly's after this week, while *Bootles' Baby* clings with successful tenacity to the stage of the Madison Square establishment, and Lord Chumley is greeted with crowded houses night after night at the Lyceum.

Clover is to run another month at Palmer's Theatre, before the departure of Colonel McCaul's company for their Philadelphia engagement. The Brigands will give way next week to the production of *The Drum-Major* at the Casino, while *The Oolah* will continue at the Broadway until Oct. 12. At Koster and Bial's Concert Hall the two burlesques, *Monte Cristo, Jr.*, and *Banditti*, and other features make up a popular bill. Fred Solomon's new burlesque called *Faust on Time* is due at this house on Sept. 23.

MR. ROWE WAS MARRIED.

Dr. Charles L. Howard told a *DRAMATIC MIRROR* reporter on Monday that George Fawcett Rowe had acknowledged to him a few days before his death that Adelaide Arthur was his wife.

"I was sitting in the Lotos Club with Mr. Rowe," said Dr. Howard, "talking over business matters concerning his tour, when he told me that he had notified his wife to come over to play the part of Mrs. Micawber. I was very much surprised, but pretended to take it as a matter of course, and in order to ascertain who Mrs. Rowe was, asked him how he wished me to have her name billed on the programme. Manager Sheppard was preparing for the Toronto engagement. He answered me, 'Why Adelaide Arthur, the same name she has always used on the stage.'"

"About four or five days ago, Mr. Rowe's statement was confirmed by a cablegram Adelaide Arthur sent to Judge Gedney as her legal representative, informing him that she would sail on the next steamer for New York. The cablegram was signed 'Adelaide Arthur Rowe' and requested that all property belonging to George Fawcett Rowe should be held subject to her order."

"What property did Mr. Rowe leave?"

"Well, all his papers are in his trunk, which is held at the New York office of the Wilson Steamship Company. His brother, James H. Rowe, who attended the funeral, has returned to Minneapolis and took charge of Mr. Rowe's watch, rings and other jewelry. The only manuscript of his that I hold is *Pop*. I bought *Fun* on the Bristol some time ago. Mr. Rowe drew royalties on *The Donagh*, being played by Joseph Murphy, but I have nothing to do with that piece."

"Have you any idea when Mr. Rowe was married to Adelaide Arthur?"

"I have no positive knowledge, but think the marriage must have taken place in England. If the lady can show legal rights there will be no difficulty in surrendering Mr. Rowe's property. I think she played with him in an engagement he filled at Syracuse, N. Y., about three years ago. She is an American actress, and it is probable that Mr. Rowe first met her in this country."

It will be recalled that Kate Girard, the first wife of George Fawcett Rowe, died in 1883.

IT IS "MOVE ON!" NOW.

Captain Reilly, of the Nineteenth Precinct, acting under explicit instructions from Inspector Steers, yesterday placed a special officer in front of the Bijou Theatre with orders to keep the sidewalk clear of loafers.

"Move on!" is now the word on that block, and persons who refuse to conform to the rule will be promptly arrested.

The policeman will continue on duty indefinitely, or until such time as the nuisance is entirely suppressed.

This salutary reform is directly due to the efforts of THE DRAMATIC MIRROR to purge the neighborhood of the Bijou from an objectionable feature, which for a long time has been a source of annoyance to respectable citizens and the dramatic profession.

Many Bijou visitors, and the community generally, have supposed the Bijou sidewalk loungers to be actors, and a gross injustice has accordingly been suffered by self-respecting members of the calling.

It is scarcely necessary to say that no actor worthy the name loafs on the sidewalks among a heterogeneous gathering of "sports," chronic idlers, and the hangers-on of saloons, annoying ladies with insulting glances and offensive comments. Therefore the success of THE MIRROR's crusade has removed an unjust reproach from our dramatic corps.

Manager Rosenquest said in our last issue that he had frequently complained of the nuisance to the police for its suppression, without success. He intimated that he was powerless to do more. Captain Reilly says that Mr. Rosenquest never made a specific complaint upon which he could act.

Mr. Rosenquest says that he "has done everything he could to keep that gang away."

We have demonstrated pretty conclusively that Mr. Rosenquest's "everything" is not much, for within twenty-four hours after we began a thorough investigation of the matter, the police authorities were moved to take immediate and effectual action. In other words, that which the manager says he failed to accomplish in months we, independently of his cooperation, accomplished in just one day.

If there are, as Mr. Rosenquest asserts, other theatres on Broadway where the same nuisance prevails, it will be an easy matter, now that we have shown the way, for the managers of those places to secure protection and relief on their own account. Failing in that they will fail in doing their plain duty, and Mr. Rosenquest, or any other citizen, can lodge a complaint in the proper quarter with the certainty of its being acted upon.

We did not single out the Bijou invidiously. It is the only theatre tolerating the nuisance to which our attention has been called.

We trust that Captain Reilly's officer will not get "broke" or fined, as he seems to fear, through doing his duty to the community. We do not think there is the slightest danger of that calamity, so long as he exercises his judgment and authority in the right direction. It is to enforce the law that policemen are employed by the municipality. If an officer is unable to discriminate as to the scope of his duties he is clearly unfit to be a member of the force. That is a sufficient answer to Captain Reilly's fears.

Below will be found a complete and interesting account of the way THE MIRROR went to work to speedily achieve the good result which Mr. Rosenquest regarded as impossible.

MANAGER ROSENQUEST TALKS.

A DRAMATIC MIRROR representative by chance met Manager J. W. Rosenquest at the Bijou on Saturday. The latter said:

"Has THE MIRROR discovered the name of the man who sent the letter complaining of the crowd of loafers constantly found around the Bijou?"

Without waiting for an answer to this interrogation, which appeared to have just about as much relevancy as the observations of "Mr. F.'s aunt" in Dickens' story, Mr. Rosenquest continued:

"What's the matter with THE MIRROR anyway? What have I done that I should be singled out for an attack upon my theatre?"

As Mr. Rosenquest was evidently trying to reverse the usual course of procedure and do the interviewing on his own account, our representative concluded it was time to begin some querying himself.

"Did you not see the letter referred to?" he asked. "Was it not shown to you by one of our reporters? After you had read it, did he not inquire what you had to say in reply to the charges therein contained?"

"No," answered the manager, "I did not see the letter—only a printed slip."

"Nevertheless, such a letter was received by THE MIRROR. Why are you so indignant about its publication? Was not your interview correctly reported?"

"Yes, but why should THE MIRROR single me out? Why doesn't it charge the theatre over the way and others down the street with having the same kind of nuisance? I suppose it wants to protect Mr. Palmer, who is said to own the paper out and out."

"Mr. Palmer doesn't own the paper, nor

has he or any other manager one dollar's worth of interest in it. As you are fully aware, Mr. Fiske is the sole proprietor. But how about the nuisance complained of?"

"Oh, well; I don't care what THE MIRROR says!" exclaimed Mr. Rosenquest excitedly. "That letter should have been tossed into the waste-basket. THE MIRROR must be crazy. But I'm a man that never forgets! THE MIRROR has thought fit to go for me, and it has made a mistake. Why, when I first took hold of this theatre it was nothing but a—[here the manager made use of a name by which houses of ill-fame are commonly designated.] Look at it now! I've done everything I could to keep that gang away. Anybody can tell you so."

Again relapsing into irrelevancy, Mr. Rosenquest concluded his remarks in these words: "But never mind! THE MIRROR will be sorry for this. I had something to do with the Five A's, and I'll see that the Five A's are heard from again. THE MIRROR will be mighty sorry for this."

THE BIJOU BLOCK.
THIRTY-FIRST STREET.



The above diagram shows the uses to which the property is put on the Broadway block in which the Bijou is situated. It will be observed that the theatre is flanked on both sides by two saloons. There are many more in the neighborhood but those indicated show the theatre's environment. One of the saloons occupies part of the Bijou building its frontage being equal to that of the theatre's entrance itself.

The prevalence and proximity of these liquor dispensaries may in some degree account for the crowds that hang about in the Bijou's vicinity and make the approach to it so unpleasant to many people. They also indicate that the thirst in that part of the big thoroughfare is large, incessant and profitable. With so many points of attraction for the idlers thereabout it is no wonder that Mr. Rosenquest dilates upon the difficulties that beset his efforts to suppress the nuisance. One might readily suppose that he would have welcomed the assistance of THE DRAMATIC MIRROR toward accomplishing that desirable object, instead of resenting it peevishly and throwing up his hands in despair.

CAPTAIN REILLY TALKS.

Captain Reilly was seen on Monday at the Nineteenth Precinct Police Station, on Thirtieth Street between Sixth and Seventh Avenues, within five minutes' walk of the theatre. He was cheerful and courteous in answering THE DRAMATIC MIRROR representative's questions and ushered him at once back of the railing. Here the interview was carried on with Sergeant Lane as an interested listener. The latter occasionally corroborated his superior officer's statements. "Manager Rosenquest has shown me the article in THE DRAMATIC MIRROR," he said, when he and the reporter had seated themselves.

"Is it true that the manager of the Bijou Theatre has made complaints to you of the unpleasant condition of affairs about his theatre regarding the class that makes it a lounging place? If Mr. Rosenquest has done so, will you permit me to see the records of these complaints if it is not against the rules of the Police Department?"

"Mr. Rosenquest has made general complaints—not specific ones, and consequently no record of them has been kept."

"Now, you know," continued the captain, "that there isn't a theatre in the city that hasn't always got a crowd about it. Probably it is a little worse about the Bijou than elsewhere. Will Mr. Rosenquest make a specific charge, that is the question? There is a law against the obstruction of the streets, and though the language of the code refers only to obstructions caused by cars or wagons, trucks or other vehicles or the usual street encumbrances, the police are empowered to arrest people who obstruct a public thoroughfare after they have been told to move on and refuse to do so. Then they are acting in a disorderly manner and the charge of disorderly conduct can be preferred against them."

"Are not the people who 'hang' about the Bijou disreputable characters?"

"We fail to find them so. My men tell me that they see nobody whom we would call 'crooked'—those who subsist by unlawful means—about that theatre. In fact, Mr. Rosenquest himself has admitted that they are members of his own profession who lounge about the entrance. Now I don't think you would care to call them disreputable."

They may have an eye for a pretty woman—that has been said to be a weakness of certain male members of the theatrical people—but that would not be enough cause for arresting a man unless complaint were made or the offense was flagrant. Now simply for hanging about the theatre you cannot arrest a man, and yet it Mr. Rosenquest himself or any of his employés were to make a specific charge against a man the matter would be attended to at once. It may be that the actors 'hang' about the theatre looking for a chance to get work.

"As I have said it is an officer's duty to prevent the blocking of the sidewalk by any means whether by a number of people standing together or by even one man planting himself right in the middle of the walk. This people are not allowed to do, and it is the officer's duty to stop it. But the sidewalk in front of the Bijou is seldom or never blocked in this way, the loungers standing on the stoop line. The trouble would be to charge any of them with disorderly conduct for doing that. There will always be crowds around a theatre, as there will also be crowds about a hotel. That's what the theatres and hotels are there for. You have doubtless stood in front of the Bijou yourself. I have, I know and I don't consider that I have committed a crime in doing so. It is the patrons who loiter about the entrance and the lobby. They may have seen the play before and stand outside till an act is over. Would you have the manager insult his own patrons? If you imagine you can get Broadway as quiet as a side street you're mistaken."

"Did you know that Broadway about the Bijou Theatre is said to be getting as bad as Sixth Avenue once was?"

"I know that if any respectable man will make a specific charge against a lounge and prosecute it, he will find us at his elbow to help him along. But can you wonder at policemen refraining from arresting men who do not move on when they are told, when the Board of Commissioners fine them for doing so, even after the complainants to the Board have been themselves fined in a court of justice? Can you imagine that if you were a policeman you would run the chance of being 'broke' or fined for it? How long ago is it that a lawyer was arrested on Broadway who was fined himself and then had the policeman fined by the Commissioners? We do all that is reasonable and that it is our duty to do, and we can do no more."

"What is the rule of the Police Department that authorizes the police to arrest loungers?"

"Here it is," was the Captain's reply. As he spoke he pulled out a book from a drawer near by and showed it to the reporter. The volume bore the title of "Rules and Regulations of the Police Department."

"A copy of this book is in the hands of every policeman on the force," said the Captain, "you will find the law you seek embodied in Rule 414."

Part of this rule read as follows:—

It is hereby made the duty of the Police Force at all times of day and night, and the members of such Force are hereby thereto empowered to disperse unlawful or dangerous assemblies, and assemblies which obstruct the free passage of public streets, sidewalks, parks and places.

"Ever since Baldwin, the trunk-maker, corner of Twenty-seventh Street and Broadway, and other Broadway merchants complained about a year ago," continued the Captain, "we have had three extra men on the beat comprising Broadway, between Twenty-third and Thirty-third Streets. But we couldn't arrest the people who are on the street, and who choose to stand a moment in front of a hotel or a theatre if we had thirty extra men. The class of women that are attracted by the large number of men on these streets are arrested very often. Hardly a night passes that half a dozen are not taken in, but what does that amount to? The people who are asked to move on never refuse, and we consequently have no hold on them. We will do anything in the line of our duty and I am trying to help all those who have a call on me as residents or business men, transacting their business in my precinct, but the whole thing in a nutshell is that nothing can be done unless a specific complaint against an individual or a body of individuals is made by some responsible party or parties."

The doughty captain is amiss when he says that the law against obstructions in the street refers only to those caused by cars or wagons. We would call his attention to Section 25 of Article 7 of the City Ordinance which says: "No person shall encumber or obstruct any street corner or other public place of the city by lounging in or about the same."

THE MAYOR'S OFFICE VISITED.

For the purpose of probing still further into "the question as to whether a nuisance could be continued in this city without let or hindrance, THE MIRROR representative paid a visit yesterday to the Mayor's office at the City Hall. Mayor Grant was absent for the day, enjoying the Equinotical out-of-town, and one of his secretaries took charge of the reporter. The result of the conference was that the following letter was written and sent to the

President of the Board of Police Commissioners:

MAYOR'S OFFICE, NEW YORK, Sept. 10, 1899.
Hon. President, Board of Police:
SIR.—Mr. Samuel Stockvis, a representative of THE NEW YORK DRAMATIC MIRROR, 125 Fifth Avenue, called at this office to day on behalf of his paper to make a complaint against a crowd of loungers who, it is alleged, frequent the sidewalk in front of the Bijou Theatre and vicinity, to the discomfort of the public generally and more particularly of women, who are frequently insulted. Mr. Stockvis states that at almost all hours of the day and night these persons are to be found there, and he requests that your Board take such steps as may be necessary to abate the nuisance.

Very respectfully,
THOMAS C. T. CHAIN, Secretary.

AT POLICE HEADQUARTERS.

From the Mayor's office the writer made his way to Police Headquarters. Inspector Williams was the first official seen. He directed that Inspector Steers be spoken to, as the precinct in which the theatre was situated was in his district.

"If an officer sees a man hang about in front of that theatre, night after night, he has a right to arrest him," said the gallant Inspector, who was formerly in charge of the Nineteenth Precinct himself; "but there are lots of people who stand there without meaning any harm. I've never seen a woman insulted there. Men may ogle those who go by, but women don't object to being admired. In fact, that's why a great many promenade there."

INSPECTOR STEERS ACTS.

Inspector Steers was next seen. He read the letter to the Commissioners with interest.

"There was no need of going to the Mayor's office on a matter of this kind," he said. "This is the duty of the Police Department, and I shall go to work upon it at once. You should have gone to the police first."

"I did," replied the reporter, "I saw Captain Reilly."

"Well, you should have seen me. However, we will attend to it. Send me an officer of the Nineteenth Precinct."

"Captain Reilly himself is out here," was the answer.

"Send him in."

"Captain," said the Inspector, when the head of the Nineteenth Precinct presented himself. "A letter of complaint from the Mayor's office has been sent to the Commissioners, about the loungers in front of the Bijou Theatre. I want you to keep that sidewalk clear for the use of the public, and to arrest those who interfere in any way with your keeping it clear. Put an ordinance man on to-night and keep him there every night."

"Who is the letter of complaint from?" asked the Captain.

Inspector Steers not answering, the reporter volunteered the information that THE DRAMATIC MIRROR had lodged formal complaint.

"Shall I tell you what I have already done to keep that place clear?" asked the Captain.

"It doesn't matter. Keep the place clear in future."

"I have had a sergeant there every night lately," said the Captain.

Seeing that nothing further was necessary the reporter left. Near Broadway he again encountered Captain Reilly.

"It only means that some poor devil will be dismissed from the force," said the Captain.

"He'll either shove along somebody who oughtn't to be shoved, or else he'll make an arrest where he really has no right to, and then complaint will be made and he'll be 'broke.' That's all. I am sorry for the poor fellow. However, we have got our orders and will obey them."

THE NUISANCE AT AN END.

Although it rained last evening a redoubtable officer from Captain Reilly's command was on guard at the Bijou. The watch will be kept up as long as it may be found to be necessary, and the Bijou sidewalk nuisance, which has caused so much talk and complaint, may now be said to be a thing of the past. It would be a good thing if property-holders all the way up and down Broadway, from Twenty-fourth to Thirty-second streets would unite in clearing that thoroughfare of all the human riff-raff that characterizes it.

THE POLICE ARE ON DECK NOW.

Other journals beside THE MIRROR considered the disgraceful condition of affairs in the neighborhood of the Bijou fit subject for comment and correction. Here is what the *American Musician*, for instance, had to say in its issue of the 7th inst.:

What are the police about in upper Broadway, from Twenty-fifth to Thirty-second streets? To be more specific, what are they doing near the Bijou Theatre? In New York, as elsewhere, there are laws against obscene and blasphemous language in public places, among which certain streets may be reckoned. Yet it is impossible to enter any theatre there without having the ears assailed by vile language, and if ladies are of the party without the vilest insults. The cowards who thus offend gay and virtuous women rely on the fact that the gentlemen who accompany the ladies cannot afford to chastise them as they deserve. A friend of mine lately suffered from this intolerable nuisance, and spoke to Mr. Rosenquest about it. He feels the annoyance, but is powerless. Where are the police? Now in common language all the raffishest, roughest, and blackguardly are commonly called "actors." I hope for the sake of the profession they are not. But that part of Broadway has the reputation of being frequented by "actors" and the whole profession suffers from the conduct of these scoundrels who are "actors" who never act. Mr. Daly is said to be tyrannical, and to insert a clause in contracts forbidding his actors to walk on Broadway. It is quite a superfluous clause for his company, but it lets the public know that the cads can't be trusted to his company. I do not much admire the clause, or desire to see other managers insert it in their engagements. I prefer to ask the police to do their duty.

AS YOU LIKE IT.

Among the "Vocal Educational Maxims" of a musical magazine we find the following advice: "When you sing make the sentiment you sing your own. Put yourself in his place. Lose your own identity and be what you sing."

In the same issue we find a pathetic ballad in which a love-lorn swain asks (*quasi parlando*) whether darling remembers what she said so long ago "as we stroll'd there together, (*con amore legato*) out on the rocks when the tide was low?" Whereupon darling informs him, or rather fails to inform him (*con tenerezza*): "Never remember it, I have forgiven it, long, long ago; only, I think of it, only I think of it, out on the rocks when the tide is low."

Now, before putting ourselves in his place, we insist upon a verbatim report of the conversation that took place out on the rocks before the tide had risen to the occasion.

It is related of a Rio de Janeiro manager that he engaged in Paris three tenors for the same operatic roles. The three artists being introduced to each other on the high seas naturally demanded an explanation of the manager.

"Gentlemen," said the Brazilian impresario "in a week after landing, two of you will be dead of yellow fever. The survivor gets the parts and draws the salary."

An emotional star, being somewhat neglected by dramatic paragraphers, hit upon the device of offering \$500 to Robert Bonner for the services of Maud S. for one week for the purpose of introducing the famous trotter in one of her plays. The offer was, of course, declined; but the actress accomplished her purpose in getting a free advertisement. We shall now have ambitious press agents contributing "items of news" concerning their negotiations with the Park Commissioners for the loan of the Obelisk or any members of the Central Park managerie who are disengaged during the Winter season.

A provincial manager who recently had his first-night audience photographed by flash light by a local amateur, is in considerable trouble, as some of the best traveling companies, after receiving the souvenir pictures, have declined to keep their dates, on the ground that they positively refuse to play to exclusively negro audiences.

LUDOVIC HALÉVY relates the following anecdote in his "Notes et Souvenirs," recently published in Paris. One evening, in 1863, at the Gymnase, an act had just been finished and the audience were calling vociferously for that admirable actress, Desclée. She reappeared amidst a tempest of applause. After the curtain was lowered, Desclée was surrounded and congratulated on all sides with such exclamations as: "What a success! What a hit!"

"Not at all," said Desclée.
"Why, what do you mean?"
"Simply because there are seated in the first row two numbskulls who have not moved a muscle of their faces since the beginning of the evening, and who just now failed to applaud me."

"But, if they are numbskulls, why do you concern yourself about them?"

"Ah! but it is most important to make an impression on numbskulls. How could we succeed otherwise? There are so many of them."

After the next act, Desclée came off the stage clapping her hands with delight and exclaiming:

"My two numbskulls have laughed! My two numbskulls have applauded!"

SCENE: Western Opera House. DRAMATIS PERSONA: Local manager and flickering star. Time: Thirty minutes before performance.

STAR. I say, Mr. Manager, can't you manage to put some carpet on the stage for our piece this evening?

MANAGER. No, no, sir! Contract don't call for it, as I can see.

STAR. Well, you can at least have the stage swept for us—the dirt is a foot thick.

MANAGER. Well, 'tain't us'd, nohow, but I ain't partic'lar, if you choose to send out to buy a broom.

(Next morning.)

STAR. See here, manager, what in thunder did you want to turn the lamps out before we finished dressing last night? I had to leave my shoes in the wings and walk home in my Roman sandals.

MANAGER. Here they be behind the barr'l we give you for the Forum scene.

STAR. Hang it, man, the rats have eaten clean through them!

MANAGER. Bless'd if they ain't, and me a fiddle 'em every mornin', too! They done the same thing to another actor's shoes last week. Now, they never comes near mine. You play-actor folks ought to be a little cleaner.

(Exit Star, murmuring "Rats!")

It is alleged that the tenor, Tamagno, who

is to sing with Adelina Patti during her American tour, now demands that in addition to his large salary, he shall be entitled to the best seats in the house for the benefit of his friends. Give him the seats. What's the use of an operatic manager trying to keep anything for himself, with a *diva* who gobbles 105 per cent. of the gross receipts, and a tenor who insists on having what's left?

THE *Washington Capital* thinks that the fence owner who puts up a sign "Stick no bills" as a warning to agents for theatrical companies would possibly do more good by making it "Bill no sticks."

A WESTERN newspaper is authority for the statement that after Forepaugh's circus had been in Wichita on Saturday, a local preacher, having occasion to use his handkerchief in the pulpit the next day, drew out with it a whole handful of peanuts. The editor of this unscrupulous sheet requests other papers not to copy the item, as an effort is being made to hush the matter up. We second the motion, and are doing our best to have it carried.

THE poor Syrian emigrants who were found in Castle Garden the other day devoutly praying before the picture of Robert G. Ingersoll, which they had mistaken for some American saint, certainly made a funny blunder. Nevertheless there are many worse saints in this country, as for instance the St. Julien and St. Estephe usually to be found at our low-priced *table d'hotes* and Summer watering place hotels.

A FRENCH scene painter, who had been employed to touch up the paintings and decorations of an old church in Belgium, was refused payment until he had rendered a bill of particulars. Accordingly, after going over his work in the most conscientious manner, he sent in the following bill:

Corrected the Ten Commandments, \$5.12.
Embellished Pontius Pilate and put a ribbon on his bonnet, \$5.00.
Put a new tail on a rooster of St. Peter, and mended his comb, \$5.20.
Replastered and gilded the left wing of the Guardian Angel, \$5.15.
Washed the servant of the High Priest and put carmine on his cheek, \$5.10.
Renewed Heaven, adjusted the stars, and cleaned the moon, \$5.15.
Reassumed the flames of Purgatory and restored souls, \$5.05.
Revived the flames of Hell, put a new tail on the Devil, mended his left hoof and did several jobs for the damned, \$5.15.
Rehearsed the robe of Herod and readjusted his wig, \$5.15.
Put a new spotted sash on the son of Tophias and dressed his sack, \$5.
Cleaned the ears of Samson's Ass and shod him, \$5.00.
Put ear-rings in the ears of Sarah, \$5.00.
Put a stone in David's sling, enlarged the head of Goliath and extended his legs, \$5.00.
Decorated Noah's Ark, \$5.
Mended the shirt of the Prodigal Son and cleaned his ears, \$5.
Total, \$50.15.

It is fast dawning upon the minds of combination managers that farce comedy has to a certain extent had its day, and that another line of entertainments is to be the rage hereafter.

"Variety or vaudeville, whichever you care to call it, is what the public want now," said a manager, "and what the public want the managers will supply. Variety, and variety 'straight' is what will be the rage next season. The public are tired of looking at knock-about work when they pay to see comedy. They don't want their variety diluted either. After this they will pay to see good variety entertainments at good theatres, that are called by their right names and the managers that give the best shows of the kind will make the most money."

H. R. JACOBS' NEW MOVE.

H. R. Jacobs, the energetic amusement purveyor, has found it necessary to make a change in regard to his main office. His circuit has increased so extensively that more office room is wanted in order to facilitate bookings, etc., so Manager Jacobs has leased a suite of offices at Klaw and Erlanger's, where all correspondence regarding time, terms, or anything in the business appertaining to the circuit must be addressed. Managers are requested to continue to address all correspondence of a personal nature to Mr. Jacobs, care of Third Avenue Theatre.

First-class attractions are wanted by him at all times, and at Reading, Paterson, Hoboken and Utica he will alternate and make prices to suit attractions and play one, two or three nights as the managers may desire.

Another new house has been added in Chicago, and is now in the course of construction, situated corner of State Street and Archer Avenue. It will be known as H. R. Jacobs' Alhambra Theatre. This will make three theatres for Mr. Jacobs in Chicago, namely, the Academy, on the West Side; the Clark Street Theatre, which is now nearing completion, and will be opened by the Said Pasha company on Oct. 27 for a two week's engagement, and the third, the Alhambra, which will be ready about Feb. 1, 1890. This will enable Mr. Jacobs to give an attraction three consecutive weeks in Chicago, as the houses are situated so far apart that an attraction can go from one house to the other

without interfering with business. It is like playing three different cities. The prices at these houses will range from fifteen cents to one dollar and fifty cents, with matinees Wednesday, Saturday, and Sunday, and only first-class attractions will be booked.

UNDER THE BLACK FLAG.

If the owners of valuable plays were all as alert and energetic as Denman Thompson in protecting their property from lawless marauders, piracy would soon cease to exist. The Harry C. Carleton Standard Dramatic company was billed to produce Uncle Josh on last Thursday night in Odd Fellows' Hall at Cliftondale, a village about two miles from Lynn, Mass.

On Wednesday afternoon, Mr. Thompson's attorney, H. A. Wyman, of Boston, notified the owners of the building, Messrs. Amerige and Price, that he would procure an injunction to stop the production of the piece unless they would promise that it should not be presented. The attorney of Messrs. Amerige and Price had an interview with Mr. Wyman, and it was thought that the play might go on by announcing from the stage that it was given by special permission of Mr. Thompson. Negotiations to this end were pending until too late on Thursday to substitute another play.

At 5 o'clock, Mr. Wyman received the following telegram from New York: "Don't allow them to play Joshua at all. Can't attend trial unless absolutely necessary. Very busy. DENMAN THOMPSON."

Next negotiations were renewed with Mr. Thompson by telephone to see if he would not allow the play to proceed, he having given the entire proceeds. This offer he peremptorily declined, and consequently when the curtain rose the pirate manager was obliged to announce the situation, stating that his company would give a hastily improvised variety entertainment, and all those who wished could receive their money on application at the box-office.

The hall seats about 500 and was well filled. The audience was good-natured, and a majority remained for the variety performance. It is very probable that Pirate Carleton will not lay hands on any of Mr. Thompson's plays again. There are several pirate gangs playing The Old Homestead and Uncle Josh in the West and Territories, notably the Claire Patee and Georgie Woodthorpe crews. It is to be hoped that Mr. Thompson will look after them as they are the most successful pirate organizations in the West, and play in large cities.

GOSSIP OF THE TOWN.

JOHN BUNNEY has been engaged for Lagardere.

WALTER FLEUCH has been engaged for the Lagardere company.

KATHRYN PRICE has been engaged for the Bells of Haslemere company.

HATTIE HAYNES and Thomas Daly have been engaged for A Cold Day company.

H. J. HIRSHBERG has been engaged to play the part of the squire in The Midnight Bell.

MRS. MISKA is reported to have made a distinct hit as the adventuress in A Dark Secret.

AIDEN BENEDICT successfully produced Fabio Romani at Elgin, Ill., on the 25th ult.

MARION ABBOTT and Little Maud Abbott have been engaged for Clara Morris' company.

GEORGE A. SCHILLER has been engaged to support Henry E. Dixey in The Seven Ages.

KLAW and ERLANGER have taken charge of Fred Warde's routing for the present season.

NELLIE ROSEBUD is the latest addition to Munroe and Rice's My Aunt Bridget company.

KLAW and ERLANGER have added the Criterion Theatre, Brooklyn, to the list of houses they represent.

ONLY A FARMER'S DAUGHTER, with Adelaide Cherie as the star, is reported to be meeting with its old-time success.

EMILE LE DUC writes that he has not been engaged by the Rinehart Opera Company as reported, but is still at liberty.

HARRY P. STONE, a bright young man, has been engaged by J. M. Hill for the box-office of the Union Square Theatre.

MRS. SARAH WEBB, an aunt of Henry Irving, died in San Francisco recently. She was eighty-four years of age.

THE Lyceum Theatre company played at Hooley's Theatre, Chicago, last week to an average of \$1,200 a performance.

ARCHIE COWPER will assume Charles Kent's part in A Poor Relation when Sol Smith Russell's company goes on the road.

It is stated that Henry E. Dixey's contract with Manager Rice compels the latter to devote his entire time to The Seven Ages.

JAMES ALDRICH LIBREY has canceled his engagement with the Duff Opera company, to accept a better offer with the Conried Opera company.

It is said that the combination managers who are booked in Chicago have again taken a decided stand against Sunday night performances.

GRACE DREW has been engaged for King Cole II, and Cora Drew has signed to play a comedy part in J. B. Polk's new piece, The Silent Partner.

T. HENRY FRENCH invited a small party of friends to go down the harbor this (Wednesday) afternoon to meet A. M. Palmer on the incoming *Tenonic*.

MARY BIRD is to play the part of Martha in John A. Stevens' play, Wife for Wife, which will be seen before long at the People's.

A NEW sailor specialty entitled Out on a Spree, with the latest convivial songs, has been introduced into Edward Hassen's One of the Finest with great success.

THE ship used in The Great Metropolis at Proctor's Twenty-third Street Theatre is a practicable one and cost \$600. It was rigged at the Brooklyn Navy Yard.

DION BOUCHICAULT is to write an Irish comedy-drama, in which the Irish comedian Bobby Gaylor will star next season under the management of W. A. Brady.

GEORGE H. PRIMROSE and William N. West are actively engaged in rehearsing their company at Trenton, N. J., where they open their season of negro minstrelsy on Saturday night.

RICH AND HARRIS have engaged George Thatcher to go with the Howard Athenaeum Specialty company this season. They will send Mr. Thatcher out at the head of a big minstrel organization next season.

E. H. LE DUC writes from New London, Conn., that he, Frank N. Quig and Julia Grayson, "resigned from the Palmoni Star Stock company, on account of arrears in salaries and other unprofessional treatment."

THE opening of the Lyceum Theatre at Cleveland, under the management of Frohman and Miller, was unusually successful. W. J. Scanlan playing there last week to the capacity of the theatre, although the thermometer was ninety in the shade.

WILLIAM FAVERSHAM arrived from Europe on the *Adriatic* last Friday and left on Saturday with Minnie Maddern's company for Buffalo, where the season opened Monday night. Mr. Faversham brought back with him a comedy-drama which he will endeavor to get produced this season.

A CLEVER piece of work was recently accomplished by Ben Teal as stage manager. On the second night after the opening of The Great Metropolis at Proctor's Twenty-third Street Theatre he had the play cut down from six acts to five without disturbing the story or the action of the piece.

PRIMROSE AND WEST'S Minstrels will open their season on Saturday, Sept. 14, at Taylor's Opera House, Trenton, N. J. The entertainment is to present what is termed a Crystal Palace first part scene, and a new sensation called "Cremation." Bob Slavin and Barney Pagan are among the fun-makers.

DRAMATIC paragraphers are beginning to confound John T. McKeever, the popular treasurer of the Madison Square Theatre, with his brother Joseph. Joseph is the father of a boy between three and four years of age, who is a musical phenomenon. The little tot can play complicated pieces on the violin.

WILLIAM H. RIEGER will fill the position of first tenor in the Schumann Male Quartet this season. The other members are Addison F. Andrews, second tenor; Perry Averill, first base; John D. Shaw, second base; and Louis R. Dressler, director and accompanist. The Quartet is making arrangements for a series of four subscription concerts in New York.

THE new California Theatre is smashing the records for phenomenal receipts, the business, it is claimed, averaging weekly between \$7,000 and \$8,000. Joseph Murphy closed his four weeks' engagement to \$7,600, Evans and Hoey followed with \$7,700, and last week The Stowaway played to \$8,000. This week A Brass Monkey begins a two weeks' engagement.

THE new members of Rosina Vokes Comedy company this season are: C. J. Bell, Eleanor Lane and Emily Bancker. The plays to be added to the repertoire are Wig and Gown, by F. Sidney. The Tinted Venus by W. Wilde, a brother of Oscar Wilde, And That Lawyer's Fee, by Benbohm Tree. The new plays will probably be reserved for production in this city when the company appear for six weeks at Daly's Theatre, in April next.

COL. WILLIAM E. SINN says that it seems to be the general impression that he purchased the American rights to Wilson Barrett's romantic drama Good Old Times, for Cora Tanner. He asserts in the most emphatic manner that Miss Tanner will continue to star in Fascination, and that Good Old Times will not be produced till the season of 1890-1891, when the principal character will be assumed by a well-known leading man.

MRS. GEORGE S. KNIGHT opened her regular season in Wilkesbarre, Pa., last Saturday night to a good house. On Guard, a new play by Ettie Henderson, is said to have made a distinct success. Mrs. Knight played with much spirit, and was obliged to repeat all her songs. Her chief support, Edward Warren, is said to have shared the honors with the star. Beauty Bess and The Lord is Livery were also presented.

THE OLD HOMESTEAD road company opened its season at Trenton on the 30th ult. to big business. Last week's houses at Baltimore were so large that the managers believe that the success of the piece on the road is guaranteed. The press in the cities where it has appeared so far are unanimous in approbation. The route for the season, which is of thirty-four weeks' duration, will be completed. Considerable time will be devoted to New England after the holidays.

THE Criterion Theatre of Brooklyn will open its regular season on Sept. 23 with Minnie Maddern in Featherbrain. The house will be under the personal control of the owner, J. M. White, who has secured Howard A. Knudson to represent his managerial interests, while George E. Gouge has been engaged as business manager. The Criterion has been renovated throughout, and new scenery has been added. Among other attractions that will follow Miss Maddern, are Clara Morris, Henry Lee in The Suspect, Evangeline and Charles Bowser in Cheek. Some of the open time has been secured by leading amateur societies of Brooklyn for their numerous entertainments.

LONDON NEWS AND GOSSIP.

London, Aug. 29, 1889.

Of course I must write something about our big strike. No letter sent out of this village this week can be considered complete without at least some passing allusion to it, and a large proportion of the letters—at all events such as are written for publication—will probably contain little else.

I am, as you know, above all things a polite letter-writer. Otherwise I could find in my heart to say things which would astonish you, about the greedy, gold-gorged middlemen whose tyrannies and exactions have brought things to their present pass and well-nigh paralyzed the trade of our port. But I guess you don't want my views on political economy, and if I must preach it must be from a theatrical text. Even then I shall still have to take The Middleman for the subject of my exhortation, for you must know that Henry Arthur Jones' new play bearing that title was produced at the Shaftesbury Theatre on Tuesday night and was received with extraordinary enthusiasm. What is more, the applause bestowed on it was, on the whole, well deserved.

The Middleman is quite good enough and strong enough to succeed on its merits, but Jones has certainly been lucky to get it produced while the burning question of the day is still at white heat. Not that there is anything about dock laborers in The Middleman, and as for the butchers, and bakers, and candlestick-makers who threaten to strike "out of sympathy," they are not even so much as mentioned.

All the same, Jones has in his dialogue touched the great question of Labor *versus* Capital, sharply and wisely. And it was pleasant to hear the way in which the points were taken up on Tuesday night.

It is an honest, wholesome bit of work, commendably free from tedious explanations, and with a plot which is simplicity itself. If it has a fault it is that the opening is somewhat prolix, but when the author has once warmed to his work it is all *crescendo* to the finish, and the whole thing goes with a bang, as they say on the stage.

The story is of the life of a working potter—Cyrus Blenkarn, who is a sort of a nineteenth-century Palissy—full of genius and enthusiasm for his art, but without the worldly wisdom which should help him to profit by his abilities. It is the capitalist—the middleman—who grows rich, while the blear-eyed, clay-begrimed enthusiast works on, careless of aught but his beloved art.

But one day the dreamer is rudely awakened from his fool's paradise and henceforward he is a new man. Blenkarn has two daughters—Mary, who believes in him and sympathizes with his aims and aspirations; and Nancy, who appears to regard her sire as little better than a drivelling idiot.

Mary is "companion" to Mr. Chandler's daughter, and Chandler is Blenkarn's employer. Chandler's son Julian, and Mary, Blenkarn's daughter, fall in love. Chandler designs a swell marriage for his son to extend the family influence in the county. It is the old story. Mary loves not wisely but too well. The young fellow has sworn to marry her and he means to keep his word, but old Chandler frustrates his son's honorable intentions and behaves like a blackguard generally.

Julian is a soldier, and must at once join his regiment, which is ordered off to Egypt. It is Julian's intention that Mary shall meet him in Paris and that they shall be married there, but old Chandler intercepts the letter which explains this, and poor Mary is in despair. She dare not tell her father, and in her desperation suicide seems to be her only resource—at any rate, she has no option but flight.

When she has fled and Blenkarn discovers how his pet has been treated, his rage knows no bounds. He demands that Chandler shall recall his son and compel him to do Mary justice. Chandler refuses and Blenkarn, in a magnificently written scene, invokes the wrath of Heaven upon his enemy, and swears that henceforth he will devote his life to getting rich, in order that he may compass his revenge.

Thus far two acts. The third contains the big scene of the play, "the firing-house." Two years and a half have elapsed. Mary is supposed to be dead. Blenkarn has left Chandler's works and has devoted himself body and soul to his search after the secret of the old Tatlow ware, which once discovered will make him rich and reduce Chandler to the gutter, whence he originally sprung.

The scene is at once powerful and realistic. Three enormous kilns are shown in full blast. There is a fourth, but the fire has gone out for lack of fuel to feed it. Blenkarn is at his wits' end for means to feed the flame. He has exhausted his resources and the resources of those who believe in him, and the tradespeople refuse to let him have coal on credit. Chandler seeks to entrap him into selling the discoveries he may make; so does Todd,

Chandler's manager—ostensibly in Chandler's interest, but really in order that he (Todd) may make his own market of the invention. But Blenkarn is firm to his purpose and will deal with neither.

For lack of coal to feed the furnaces, Blenkarn tears up the wooden floor and burns his furniture after the manner of his prototype Palissy aforetime. Things look very black indeed, of course; but it is ever the darkest hour which immediately precedes the dawn, and presently, sure enough, the dawn comes. Blenkarn has discovered the secret of the old Tatlow ware, and with it the "potentiality of wealth beyond the dreams of avarice."

The last act is, of course, devoted to cleaning up. Ruin utter and complete has speedily overtaken the once haughty Chandler. Blenkarn has bought the new works which Chandler built with intent to use himself, and Blenkarn has taken away all Chandler's trade.

Chandler is now a bankrupt, beggared man. Chandler's mansion, Tatlow Court has also been sold, but the purchaser's name has not been made public. Of course it is Blenkarn who comes to take possession and to turn out the Chandlers. Old Chandler is fain to cringe to him and seek employment—anything, however humble. Blenkarn, with the memory of his wrongs still upon him, is hard and stern at first, but at length relents and heaps coals of fire on his enemy's head by forgiving him.

And now comes the climax. Scarcely has Blenkarn shown his magnanimity when shouts are heard without. Young Chandler, who has distinguished himself in Egypt, has returned from the wars bringing with him his wife—a lady whom he married abroad. Roused to fury by this announcement, Blenkarn springs at the throat of his daughter's betrayer and it is likely to go hard with the young man, when the new wife enters, and lo! it is Mary, who did not die, as had been reported. Father and daughter gaze at each other tearfully for an instant and then fall into each other's arms with a long low sob of happiness—and down comes the curtain.

As Blenkarn, Willard achieved a success which his warmest admirers could scarcely have anticipated for him. It may be objected that he somewhat over-accentuates the enthusiast's doddering imbecility in the early part of the play for the sake of the contrast shown by his fierce energy in the latter half; but, judging by result it can scarcely be denied that the end justified the means.

The Middleman of the play is of course Chandler, of whom Mackintosh made a very fine character-study. A finished artist this.

Miss Maud Mallett was a sweetly, sympathetic Mary. Miss Annie Hughes played the other sister and in combination with E. W. Garden as a most despitely entreated sweetheart—contributed the mild, low comedy of the piece. H. Caul and H. V. Esmond did well in small parts.

GAWAIN.

A PLAY AND A BANQUET.

London, Aug. 31, 1889.

Summer is dying, theatres losing money, Parliament has exchanged Home Rule for grouse, dock-strikes have ended, London is full of Americans rushing toward the big floating hotels like the *City of New York* and *Teutonic*; and the dramatic clubs (sparsely attended) are discussing the new plays of the week, the Palmer dinner, the French "Jack the Ripper" play with Inspector Byrnes as its hero, Mrs. Kendal's sublime egotism in *Murray's Magazine*, the expected hegira of Palmer, Jarrett, Terriss, Miss Milward, Wyndham and Wilson Barrett within a few days; and the progressing rehearsals at the Haymarket and Lyceum.

Jones' Middleman was one event of the week. In the slang of the East end, he proved to be, as usual, a "sweater." The Shaftesbury—named after a pious Earl who never saw the inside of a theatre—was as hot as a Calcutta hole during the performance, which is probably the reason why all the critics were not in favor of the fresh "Jonesy." H. A. J. of late writes plays with a moral purpose. (By the bye, take no stock in the rumor that Henry Arthur—excellent in melodramatic writing—is preparing a dramatic version of "Pilgrim's Progress;" or that Manager Haze is painting scenery for a "Slough of Despond.")

I do not agree with London critics in this instance any more than I agree when they "downed" The Magistrate, collapsed The Balloon, guessed Asop's Fables a failure, and predicted a run for The Profligate—that few women can sit out without blushing like an Anthony Comstock, when he views a photo of a Salon picture.

I fancy Manager Palmer is somewhat with me in estimating The Middleman, if I could judge from his countenance during the performance. I found him, during it, a great object of interest to the audience. The important reason was that all the Englishmen took him for Sir Henry James, the anti-Parnell Q. C. The likeness between orator and manager is striking, and only last week a Savage Club

bist hailed the Ex-Attorney General with a "Good morning, Mr. Palmer; are you attending rehearsals of Irving's Dead Heart?" Sir Henry, thinking the Savage an Irish chaffer, looked loftily and let expressive silence muse the praise of his interrogator.

The Middleman, *me judice*, sacrifices action to talk, and is interesting without being highly dramatic. Much is due to the performance of the hero, Mr. Willard; but when he is at the wing awaiting his cue the drama drags.

Last evening, Mr. Palmer—whom steamship captains and hotel directors dub "the millionaire manager," so profuse are his engagements of cabins, apartments and viands—gave as fine a banquet—Mansion House one included in the comparison—as I have attended for years in London.

It was a return for hospitalities extended during his recent stay. This is to be hereafter annual; he having taken for next Summer and ensuing seasons a London house.

He had gone to the trouble of importing Blue Points, watermelon and American egg-plant for the delectation of his English guests. As for the Chateau Y'quem, the Moët Cuvée and Chamberlain of pre-Imperial date, it is enough to say that the flavor of these multiplied the smiles on the face of Mr. Samuel French; heightened the amiable hilarity of Henry C. Jarrett, and opened and mellowed John Russell Young's cynical heart.

Mr. Knox, of hatter-ial fame, grew anecdotal over his narrations about the Paris Exposition, and carried his agreeable narrations far into Erebus. "Will this dinner ever end?" quoth Charlie Overton to me, as we entered the fourth hour of the sitting. "I hope not," was the rejoinder, amid a chorus of "so say we all of us."

But it did end, and not long could manhood dally over the new English walnuts, because in the drawing-room, charming toilettes and bright womanhood were inviting. Genevieve Ward gave an inimitable burlesque of grand opera by twisting and shaking a nursery rhyme into trills and quavers. Florence Rice Knox unlimbered (as a naval admirer present phrased it) her magnificent contralto voice; Beerbohm Tree recited with thrilling effect Sims' ballad of the "Costermonger and his Dog," Miss Annie Wakeman, encouraged by Mr. Grieves of the New York World, recited her own poem of "The Poppies." The hostess, a veritable queen of diamonds, and radiant in the newest *Rue de la Paix* toilette, touched with her sceptre the beautiful lips of Mrs. Alice Shaw, the now petted *siffreuse* of London society, when to her own accompaniment she showed that she could be to music what Whistler is here to Art.

But if you wish to know more about the banquet, ask Harry Jarrett who will be with you—having Terriss and Miss Milward in his train—almost as you receive this.

Toward the end of the evening the hilarity was chastened by the reception of a dispatch announcing the death of George Fawcett Rowe. But I had expected it. Five weeks ago I met him at the Savoy gate opposite the Savage Club. The furrows of death were already, as it seemed to me, ploughing his generous forehead. But his spirit and hopes did not seem one whit abraded; and he talked of his Winter campaign with all the assurance of a Micawber without any of his brag; and his voice glinted over past delights with all the unctious of the aged chap in the arm-chair of the Old Curiosity Shop. I fancy that he left this mortal stage without having the pain of ascertaining what others discovered; that age was beginning to wither his infinite variety.

OAKLEY HALL.

MECHANICAL SCENE-SHIFTING.

In matters concerning the *mécanique* of the theatre, Germany seems to be in some respects ahead of all other countries. Germany was the first country to introduce practically the system of electric lighting, and the only one to make it compulsory; while in America, the home of progressive invention, the number of theatres with electric plants may be counted on the fingers.

The treatment of scenery to secure its incombustibility was applied in the theatres of Munich and Belgium for a considerable time before coming into use here.

Now a system of scene-shifting by hydraulic machinery is being tested at Buda-Pesth, at the Court Opera House. The stage is composed of a series of short lengths, laid side by side, each being supported on a piston, which is raised or lowered by a series of levers and taps, under control of the stage manager. In this way, the stage furnishes terraces, banks, flights of steps, etc. Scenery is made to rise from the floor in the same way. By this plan the services of flymen and stage hands or "grips" is all but dispensed with.

An interesting experiment of scenic art is also being tried at the same theatre in the abolition of sky borders, for which is substituted a permanent hemicycle, painted for horizon and sky, which may be changed by working on two rollers, panorama fashion. Footlights give place to a powerful electric light in front.

THE HANDGLASS.

THE season of the Summer snap is past and the actors have all returned from their vacations "abroad." Those that have engagements are happy while those who have not wander upon the Rialto like quiet spirits and murmur of the melancholy days the saddest of the year—"too hot for whiskey punches, too cold for lager beer."

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Among the coming artistic attractions promised New York theatregoers is the debut, as an "acrobatic comedian," of the erst-pugilist Ike Weir, known to his friends as "de spider."

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It is rumored that a new play is on the tapis called *Left on First* by the author of *Righted at Last*.

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When the news reached upper Broadway, that Mrs. Potter and several other ambitious elevators had "scratched" their dates for the season, several of the stages in the immediate vicinity fell simultaneously with a *d—ll s—k—n—g th—d!*

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THE Fall crop of infant prodigies promises to be unusually large this year.

An enterprising eight-year-old Russian, which his name is Severin Eisenberger, is entered as a pianistical phenomenon, while a Belgian youngster who answers to the charming appellation of Master Verbrugghen, is down as a violinist of rare merit.

Is the typical small boy dying out?

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THERE is a Nemesis in black pursuing Evans and Hoey through California.

It is a lady who persists in squandering her money on a proscenium box, from whence she feasts her eyes upon the merry antics of the two comedians in the Parlor Match.

It is not as yet known upon which of the actors her wandering affections are centered, but the strength of her devotion is testified to by the fact that she sits through the performance six nights in the week and comes up smiling for two matinees.

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A CONTEMPORARY writer, who seems to know what he is talking about, says:

"The women of Berlin use daily 205 kilos of face powder, 117 kilos of rouge, 61½ of coloring matter for eyebrows, 50 of lip pomade, 29½ of glycerine and 15 of cold cream."

If this is true, and we have no reason to believe otherwise, how many kilos does one of Kralffy's front row chorus girls use during her first season?

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THE sensational item is becoming more interesting every day.

The latest told of a third-rate actress is that she last year carried two prairie wolves as pets, and next season will have a tiger. She has spent nine weeks' vacation in a lunatic asylum, studying insanity for service on the stage!

The item of the near future will probably read something like this: "Miss Marianne Maude Montmorency spends two hours in the morgue every morning before breakfast, accompanied by her pet boa-constrictor 'Beauty.' She will shortly appear in her new and thrilling domestic drama, *Cigarette Jack*, or *Why Did He Die?* The Romance of an Annex Boat."

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THE dresses of Emma Abbott and George K. Fortescue are said to be among the most elegant and expensive that will be worn upon the stage this season.

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THE question that is now agitating the people who delight in warming centuries back for facts is: Did Shakespeare's widow marry again?

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THIS is what an Australian amateur dramatist made his hero say in the first act:

By the intervention of the invisible hand of Providence, I have been prevented from precipitating myself at your feet, for the entire abolition of the collectaneous calamity which has been so gloriously conglomerated upon the unblighted and unso-phisticated face of my stainless reputation, and with which I have been so maliciously circumvallated, that I apprehended the most mountainous, colossal and Herculean difficulties in perfectly disconcerting myself from the crimious machinations in which I have been so unmercifully immersed. But, O thou superhuman fair one! do not for a moment doubt the moveless stability and fathomless profundity of my love: for the monocular autocatal of day shall cease to irradiate the umbrageous recesses of the forest; the translucent queen of night shall cease to perambulate the diaphanous and stelliferous concavity of the cerulean heavens; the horridous roaring of heaven's artillery shall cease to bel-low forth its terrific peal; the forked corruscations of the skies shall discontinue to blaze forth their sulphurous, igneous fulgor from the igniferous clouds before my love shall be extinguished; and, oh! angel of my heart! could the manifestation of the bosom pang of conscience raise me but a millionth part of an inch into thy favor, I would at once leap to pour forth such a flood of tears that were the world on fire they would drown the wrath of heaven and quench the mighty ruin.

JOHN A. STEVENS, under the management of A. Appleton, will open his season in *Wife for Wife* at the People's Theatre, on the 29th inst. supported by a strong company. New scenery will be painted for the production, while new printing for the star is now being gotten ready by the Central Lithograph Company. Time has been booked solid up to the middle of January.

MR. FRENCH MEANS BUSINESS.

It is no doubt a glorious thing to be a pirate king, but the coming librettist will have to concede that for brazen audacity and cool impudence the Pirate Queen known to her barnstorming followers as Mollie Spooner, has probably never found her equal. The subjoined correspondence, which Manager T. Henry French has placed in our hands, explains itself:

NEWTON, Iowa, Aug. 19, 1889.

Mr. T. H. French:

Sir.—I would like to purchase the "Right" to play Little Lord Fauntleroy in Illinois, Missouri, Nebraska and Iowa, in the second-class cities, of from two to five thousand. What are your terms for royalty? Would prefer to pay for the play if we can. We have an excellent MSS. of it of our own. We would not hurt the business of "one night stand" in large city companies, but would make the play popular as well as advertise it. My little girl, who has played the child parts in regular repertoire companies since she was three, read the story in *St. Nicholas* and has been "crazy" to play the part ever since. She has an excellent conception of the part of Paul in The Octagon, Peach Blossom in Under the Gaslight, Violette Vaughn in Little Fanny. She made decided hits last week in The Capital City Opera House, in Des Moines, Iowa, and the play will be in good hands I assure you. I enclose you two notices from Des Moines. Of course I know you do not care for those, only to show you we think we can play the play as it should be. Make us as good terms as you can. Respectfully,

MOLLIE SPOONER,
Centerville, Iowa.
NEW YORK, Aug. 21, 1889.

Miss Mollie Spooner:
MADAM—Yours to hand. Little Lord Fauntleroy is not for sale, and any attempt on your part to play any version of it will only get you into serious trouble. The play is copyrighted, and, being by an American author, fully protected. Should you produce the play without permission the fine allowed by law is five for the first performance and \$50 for every subsequent performance. I shall instruct my lawyer to watch the territory you name, and should you attempt to do the piece we will proceed against you without any further warning.

Yours respectfully,
T. H. FRENCH AND SON.
ANAMORA, Ia., Aug. 31.

Mr. T. H. French:

My DEAR SIR.—Yours of 26th inst. just received. Your threats of the law I consider unjust and uncalled for. I know the penalty of the law, and had no intention of playing the piece without permission. The Association of Theatrical Managers are brooding about the pirates and yet when we Western people ask for permission to produce a play, we are scolded and threatened with the law, when we are willing to pay for the privilege asked. Now, I am willing to pay a reasonable price for the right to present this play in question (Little Lord Fauntleroy) in the West in towns your company will never see. I plainly tell you that I am going to present the play and make money out of it. Did you ever expect the first offense penalty? Do you know how much it will cost to do so? If you have you will certainly give this matter some consideration, and treat us fairly. There will not be less than twenty companies playing the piece this Fall. We only want to treat you fairly and be fairly treated ourselves. But we are not going to lay down and lose a good opportunity when fifteen or twenty other managers are making good money all around us. Now, what is the least figure will buy the right to present the play in small towns and cities in second-class houses, or what royalty for each presentation of the play. We have some fairly good lawyers in this part of the country, and will not put our foot in the "soup" very bad. Respectfully,

MOLLIE SPOONER.

Mr. French told a representative of THE DRAMATIC MIRROR that he intended to prosecute any one who attempted to present Little Lord Fauntleroy without his permission, to the full extent of the law. The above correspondence had been submitted to ex-Judge Dittenhoefer, who has been retained as counsel, and will do his best to make pirates suffer the utmost penalty.

Mr. French said that he would make it his business to personally look after Mollie Spooner. He would take a trip West on the very first evidence that she had presented a pirated version of Little Lord Fauntleroy, and not only have an injunction served on her to prevent further performances, but insist on her paying the full amount of the fines imposed by the court on every performance she may have given.

Mollie Spooner will have "to stop, never to go again" in this particular branch of piratical enterprise.

The Editor of THE DRAMATIC MIRROR takes this occasion to request his correspondents to keep a close watch on The Spooner Comedy company, and to report without delay, should Little Lord Fauntleroy be presented by that organization in their respective towns.

We propose to give Mr. French all the assistance at our command, and hardly think that it will be such an easy matter, under the circumstances, to defraud Mr. French out of his legal rights to the piece.

THE BRIGANDS CONTROVERSY.

It is positively asserted by the management of the Carleton Opera company that notwithstanding the stand taken by Rudolph Aronson regarding the production of The Brigands, that opera will be produced by them at the Broad Street Theatre, Philadelphia, on Sept. 23.

"We are to have entirely new scenery and new costumes manufactured by Mr. Herrmann," said a member of the business staff of the Carleton company. "We have taken the opinions of eminent lawyers, including ex-Judge Dittenhoefer, and they all laugh at the claims of Mr. Aronson. The opera was produced fifteen years ago in London, when Mr. Carleton himself played Falsacappa, the brig and chief. How Messrs. Boosey & Co. of London and Colmbier of Paris can hold American rights to this opera is a problem, as the piano score, orchestration and libretto are printed and sold in Europe, and are therefore public property in America."

At the office of the Casino it was stated that Mr. Aronson's rights would be protected to the utmost. The orchestration referred to by the Carleton people were merely lent for a certain period of time, which had long since

expired. Those here, therefore, were stolen. Mr. Aronson had purchased from Colmbier, who owns the orchestration, the sole right for this country for four years.

PROFESSIONAL DOINGS.

TOM RICKETT'S COMPANY is reported to be doing a good business in the Eastern States in spite of the extremely hot weather.

The Bijou Theatre property was announced for sale on the Real Estate Exchange on Monday, but was again postponed to Oct. 7.

EUGENE BERTMAN and Bassett Willard have been engaged by Dr. C. L. Howard for The Main Line. Katie Leavitt has also signed for the same attraction.

CORA VAN TASSELL played to excellent houses at Kansas City in Howard P. Taylor's comedy-drama, The Little Sinner, all last week. The local critics speak in eulogistic terms of the performance.

J. W. McKINNEY, who was seriously ill for two months in the West, having contracted a severe cold in Montana, is in this city recuperating. He has received a number of offers for this season, and will probably conclude his arrangements soon.

THE Seventy-first Regiment Band has been engaged for a large certainty for the Corn Palace festival at Sioux City, Ia., which commences on September 23 and is to last two weeks.

DR. CHARLES L. HOWARD says that nearly all the managers who had booked the late George Fawcett Rowe have agreed to hold the dates for the substituted attraction of The Main Line. In some instances this attraction will be supplemented by Apple Orchard Farm.

On last Saturday night, at the theatre in the Hamilton House at Stamford, a successful performance of The Jealous Wife was given with Harry Mainhall, Alexander Kearney, Hobart Bosworth, Charles Jehlberg, Kate Mathew, Miss C. C. Cogswell and Anna McGregor in the cast.

A CORRESPONDENT writes that Mrs. Henri Laurent is lying very ill at the Town Infirmary, the Jewish hospital in New Orleans. The sufferer, who underwent an operation, has been confined to the hospital for a year, and it is feared will not be able to fulfil any engagement this Winter. The unfortunate woman is said to be in destitute circumstances.

On Monday last, on complaint of Daniel Frohman a man named Frank Aborn was arrested for fraudulently representing himself as a writer on the Boston Post and Philadelphia Times, and attempting to obtain free tickets to the Lyceum Theatre on that ground. The judge in the Harlem Court dismissed the complaint however, as it could not be shown that the man had obtained any seats. The prisoner confessed, however, that if he had obtained the seats he would have sold them.

JOSEPH H. MACK, who has been actively engaged during the past month in the interests of H. C. Miner, left for his Ohio farm on Tuesday afternoon. He will devote his vacation principally to hunting with his fine breed of setters, and will share the sport with his friend, Col. John Bolus. Mr. Mack will return to New York on Oct. 7 to take charge of the tour of Roger le Houte in behalf of Mr. Miner. William Terriss and Jessie Milward are to open in this piece in New York early in October.

HENRY C. HAYWARD, manager of the Grand Opera House at Spokane Falls, W. T., sends us a communication in which he strenuously objects to the statements made by Harry H. Bell in a recent interview. Mr. Hayward asserts that the Grand Opera House was not injured by the fire at all, but, on the contrary is rapidly approaching completion, and that the new Concordia Theatre, which was likewise untouched by the fire, opened on Aug. 2. Consequently he protests against Mr. Bell's statement that the American Hall was the only place left in Spokane Falls in which attractions could be played.

ZONAM SOLVERE.

Dear, I will go away,
But—let me touch your lips;
Say!—it shall be so light—
So light.
You shall not know.
Then will I go.
And, lo!
My heart's strength slips—
God guard the right—
Leave me not so!
I'd have thee stay!

R. V. S.

MATTERS OF FACT.

George W. Reed, late of the People's Theatre, Chicago, is at liberty, and desires an engagement either as manager, business manager or orchestra leader.

An attraction for Christmas is wanted at the new Opera House, Baltimore, Pa.

Edwin Boyle, is discharged through the unexpected dissolution of the Foster-Bell Company.

The regular season of the Carleton Opera Company commences Sept. 23, at the South Broad Theatre, Philadelphia, in The Brigands.

The trunk manufactured for the use of professionals by C. A. Taylor, of Chicago, is said to contain many useful features and fixtures.

The tour of Victoria Vokes, supported by Thearle and Cooper's Comedy company, will begin at the Arch Street Theatre, Philadelphia, Sept. 21.

Agnes Stone, the singing soubrette, is at liberty.

New York, Sept. 3, 1889.

Being informed that "pirates" are endeavoring to secure contracts with Managers for the placing of our Patent Automatic Opera Glass Boxes, we warn all concerned to deal only direct with this Company.

Our appliances are now in use in the leading theatres of New York, Chicago, Philadelphia, St. Louis, Cleveland, Cincinnati, Detroit, and will be in all other cities in the United States within thirty days.

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40 BROADWAY, N. Y.

Jan., 1889.

Mrs. H. H. AYER—Dear Madam: Samples of your Recamier Preparations have been analyzed by me. I find that there is nothing in them that will harm the most delicate skin, and which is not authorized by the French Pharmacopoeia as safe and beneficial in preparations of this character.

Respectfully yours,

THOS. B. STILLMAN,
M. Sc., Ph. D.



I have tried nothing else but Recamier's and I am convinced that it is the best and most beneficial for my skin.
Adeline Patti-Nicolini

FROM MADAME ADELINA PATTI-NICOLINI.

CRAIG Y NOT CASTLE.

October 13, 1889.

My Dear Mrs. Ayer.—There never has been anything equal in merit to the Recamier Preparations, my skin is so immensely improved by their use. I need not dread old age while these magic inventions of yours exist. I use Cream, Balm and Lotion every day of my life, and could not exist comfortably without them. Recamier Soap also is perfect. I shall never use any other. It far surpasses all toilet soaps. I hear that the Princess of Wales is delighted with the Recamier Preparations. I am convinced your Recamier Preparations are the greatest boon ever invented. I could not comfortably endure a day without them.

ADELINA PATTI-NICOLINI.
I consider them a luxury and necessity to every woman.—CORA URQUHART POTTER. Most refreshing and beneficial and far superior to any others.—FANNY DAVENPORT. The perfection of toilet articles.—SARAH BERNHARDT. The Recamier preparations are absolutely PERFECT. I shall always use them.—HELEN MODJESKA. I use the Recamiers religiously and believe them ESSENTIAL to the toilet of every woman who desires a fair skin.—LILLIE LANGTRY. I unqualifiedly recommend them as the very best in existence.—CLARA LOUISE KELLOGG.

Recamier Cream for Tan, Sunburn, Pimples, etc., Price, \$1.50
Recamier Balm, a Beautifier, pure and simple, 1.25
Recamier Almond Lotion, for Freckles, Moth and Discolorations, 1.50
Recamier Powder, for Toilet, Nursery. Will stay on and does not make face shine. Prices.
Large boxes, \$1.00. Small boxes, 50c.
Recamier Soap.—The best in the World. Price, Scented, 50 cents; Unscented, 25 cents.

If you will mention THE DRAMATIC MIRROR you will receive a free package of the Recamier Toilet Powder.

CAUTION.—Beware of swindlers and discharged employees. I employ no agents; the secrets of my formulae are unknown outside my laboratory.

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DATES AHEAD.

Managers and Agents of traveling companies will find it to their advantage to consult this list in time to make their arrangements.

DRAMATIC COMPANIES.

AFTER DARK CO.: Richmond, Va., Sept. 9-11, Lynchburg 12, Knoxville, Tenn., 13, Chattanooga 14, Atlanta, Ga., 15, Athens, Ga., 16, Augusta 17, Charleston, S. C., 18, Savannah, Ga., 19, Macon 20, 21.

ANNA BOYLE CO.: Elmira, N. Y., Sept. 16-week.

ARA GRAY CO.: Philadelphia Sept. 9-week; Middletown, Pa., 10, Lancaster 11, 12, Coatsville, Pa., 13, Lancaster 14, 15.

A LEGAL DOCUMENT CO.: St. Louis, Mo., Sept. 9-week.

A LEGAL WRONG CO.: Kankakee, Ill., Sept. 12, 13, Bloomington 14, Quincy 15.

ARTHUR REHMAN'S CO.: Washington, D. C., Sept. 9-week.

AROUND THE WORLD IN EIGHTY DAYS CO.: Loganport, Ind., Sept. 12, 13, Peru 14, Valparaiso 15, Michigan City 16, Pullman, Ill., 17, Englewood 18, A. M. PALMER'S CO.: Boston, Sept. 9-week; Washington 16-week; Baltimore 17-week.

ALONE IN LONDON CO.: Buffalo, N. Y., Sept. 9-week; Troy, 16-week; Albany 17-week.

A BUNCH OF KEYS CO.: Providence, R. I., Sept. 9-week; Lynn, Mass., 16, Lawrence 17, Marlborough 18, Holyoke 19, Springfield 20.

ARTHUR LOVE CO.: Urichville, O., Sept. 11, Wellburg, W. Va., 12, Martin Ferry 13.

A MOUNTAIN FINE CO.: St. Louis, Sept. 10-week.

ANTIOPE CO.: N. Y. City Sept. 2-five weeks.

ANNIE FIKLEY CO.: Philadelphia Sept. 16-two weeks.

AGNES HERNDON CO.: Richmond, Va., Sept. 11, Roanoke 12, Lynchburg 13, Danville 14, Raleigh, N. C., 15, Wilmington 16, Charleston, S. C., 17, Savannah, Ga., 18, Augusta 19, Columbia, S. C., 20, Greenville 21, Spartanburg 22, Asheville, N. C., 23, Knoxville, Tenn., 24, Chattanooga 25.

ACROSS THE CONTINENT CO.: Wheeling, W. Va., Sept. 11, Cumberland, Md., 12, Hagerstown 13, York, Pa., 14, Baltimore, Md., 15, 16, 17, Chester, Pa., 18, Woodbury 19, Salem 20, Bridgeton 21, Millville 22, Atlanticville 23.

ALICE REED CO.: Muncy, Ind., Sept. 11, Greenville 12, Delavan 13, Mansfield 14.

BOOTH-MOJESKA CO.: Cleveland, Oct. 7-week; New York City, Oct. 14-week.

BOOTH-BARRETT CO.: Louisville, Ky., Sept. 23-week.

ERIC-A-BRAC CO.: Pittsburg, Sept. 9-week; Philadelphia 16-week.

BOUNCE THEATRE CO.: Fall City, Neb., Sept. 9-week; Sabetha, Kan., 16-week; Topeka 17-week.

BRASS MONKEY CO.: Omaha, Neb., Sept. 12-week.

HARRY-FAY CO.: New York City, Sept. 2-indefinite.

BLUENARD JR. CO.: Chicago June 10-indefinite.

BEACON LIGHTS CO.: Kansas City Sept. 9-week.

CORSAIR CO.: St. Paul, Minn., Sept. 9-week; Sioux City, Ia., 16, 17, Omaha, Neb., 18, 19, Lincoln 20, 21; Kansas City 22-week.

CHIP OF THE OLD BLOCK CO.: Danville, Ill., Sept. 12, Englewood 14, Chicago 16-week.

CHICAGO COMEDY CO.: Philadelphia, Sept. 16-week.

CHARLES WYNDHAM CO.: Boston Oct. 7-four weeks.

CHICAGO COMEDY (Ringle's) Co.: Corning, Ia., Sept. 9-week; Lucas 17, Keosauqua 18, 19, Farmington 20-22.

CHARLES A. GARDNER CO.: Virginia City, Nev., Sept. 12, Reno 13, 14, Salt Lake City, Utah, 15, Ogden 16, Laramie, Wyo., 18, Cheyenne 21, Chicago 22-week.

COLEMAN TASSERL CO.: Wichita, Kan., Sept. 9-two weeks.

CRESTON CLARKE CO.: Baltimore, Md., Sept. 9-week.

CAPTAIN SWIFT (Kate Claxton's) Co.: Rochester, N. Y., Sept. 11, Buffalo 12, 13.

CATTLE KING CO.: Boston, Sept. 9-week; Exeter, N. H., 16, Dover 17, 18, Bath, Me., 19, Gardiner 20, Augusta 21.

CLAIR-PATTEE CO.: Huron, Dak., Sept. 9-week; Watertown 16-week.

CLEAN SWEEP CO.: Holyoke, Mass., Sept. 13, North Adams 14, Poughkeepsie, N. Y., 20.

CHARLOTTE THOMPSON CO.: Omaha, Neb., Sept. 11, Cheyenne 12, Lancaster, Pa., Sept. 12-14.

CAPTAIN SWIFT CO.: Baltimore, Sept. 9-week; Philadelphia 16-week.

CHARLES T. ELIAS CO.: Yonkers, N. Y., Sept. 11, Poughkeepsie 12, Saratoga 13, Yonkers 14, Philadelphia 15-week.

CASEY'S TROUBLES CO.: Corning, N. Y., Sept. 12, Tonawanda 13, Waverly, N. Y., 14, Binghamton 15, Bath 16, Hornellsville 17, Olean 18, Bradford, Pa., 19, Jamestown 20, Erie 21, Oil City 22, Titusville 23, Corry 24, Union City 25, Franklin 27, New Castle 28.

CARRIE ANDERSON CO.: Osgo, Ia., Sept. 9-week; Austin, Minn., 16-week; Forest City 17-week.

CORA TANNER CO.: Yonkers, N. Y., Sept. 20, Bridgeport, Ct., 21, New Haven 22-25, Springfield, Mass., 26, Hartford, Ct., 27, 28, Newark, N. J., 30.

DARK SECRET CO.: Providence, R. I., Sept. 9-week.

DAN MASON'S CO.: Hartford, Conn., Sept. 12-14.

DAINTY APART CO.: Brooklyn, N. Y., Sept. 16-week.

ELY STOCK CO.: Piedmont, W. Va., Sept. 9-week; Keyser 16-week; Frederick, Md., 23-week.

EDWIN ARDEN CO.: Philadelphia Sept. 9-week.

EDWARD HARRIGAN'S CO.: Denver, Col., Sept. 9-week.

EDWIN F. MAYO CO.: Cleveland, O., Sept. 9-week.

EDWIN STUART CO.: Des Moines, Ia., Sept. 9-week.

EDWARD P. SULLIVAN CO.: Meriden, Conn., Sept. 11, Winsted 12-14, Lynn, Mass., 15.

ELLIOTT'S VOYAGERS: Jacksonville, Ill., Sept. 12, Litchfield 13, 14, Taylorville 15, 16, Pana 17, 18, Decatur 20, 21.

ENOCH ARDEN CO.: Kansas City, Mo., Sept. 9-week; Topeka, Kan., 15, 16, St. Joseph, Mo., 17-19, St. Louis 20.

EMMA KENDALL CO.: N. Y. City Sept. 9-week.

EMMA FRANK'S DOT CO.: Winona, Minn., 11, Chippewa Falls, Wis., 12, Stillwater, Minn., 13, Fargo, Dak., 14, Milbank 15, Aberdeen 16, 17, Huron 20, Mitchell 21, Sioux Falls 22-23, Yankton 24-25, Le Mars 26.

ESTELLE CLAYTON CO.: Buffalo, N. Y., Sept. 9-11, Tonawanda 12, Jamestown 13, Titusville, Pa., 14, Franklin 15, Steubenville, O., 16, Wheeling, W. Va., 17, 18.

EXILES CO.: Philadelphia Sept. 2-3 weeks.

E. H. SOTHERN: N. Y. City Aug. 30-Oct. 26.

EVANCE GOODWIN: Fond du Lac, Wis., Sept. 9-week; Madison 16-week; Watertown 17-week.

FAT MEN'S CLUB: N. Y. City Sept. 16-week.

FRANK I. FRAYNE CO.: Philadelphia, Sept. 9-week.

FRANK CLIFF CO.: N. Y. City, Sept. 9-week.

FRANK CO.: Kansas City, Mo., Sept. 9-week.

FRANK DANIELS CO.: Akron, O., Sept. 11, Cleveland 12-14.

FRANK LINDON CO.: Joliet, Ill., Sept. 16, Aurora 17, 18, Sterling 19, 20, Bloomington 21, Clinton, Ia., 22, Lincoln 23, Sullivan, Ill., 25, Mattoon 26, Greencastle 27, Anderson 28, Dayton 30.

FRED ANDREWS CO.: Gunnison, Col., Sept. 9-week.

FLOY CROWELL CO.: Bideford, Me., Sept. 9-week.

FRANK WELLS CO.: N. Y. City Sept. 9-two weeks.

FRANK MAYO CO.: Chicago, Sept. 9-two weeks.

FREDERICK LORANGER CO.: Cheating, Mich., Sept. 11, 12, St. Johns, 13, 14.

FREDERICK WARDE: Binghamton, N. Y., Sept. 12, Carbondale, Pa., 12, Scranton 13, 14, Wilkesbarre 15, Easton 17, Allentown 18, Lancaster 19, Reading 20, 21.

GRAY-ARNOLD CO.: West Liberty, Ia., Sept. 9-12, Muncy 13, Brooklyn 14.

GOWING & SHAWK: Troy, N. Y., Sept. 9-week; Brooklyn 16-week.

GIPSEY WARDE CO.: Pana, Ill., Sept. 12-14.

GUILTY WITHOUT CRIME CO.: Easton, Pa., Sept. 11, Wilmington, Del., 12-14.

GILBERT-DICKSON CO.: Frankfort, Ind., Sept. 12, Fayette 13, Defiance, O., 14, Fremont 15, Sandusky 16, Canton 18, Mansfield 19.

GRANHAM EABLE CO.: Kapoleon, O., Sept. 9-week; Fairmont, Ind., 16-week; Gosport 21-week.

GUS HOSER CO.: Pansautauney, Pa., Sept. 9-11, Cowanville 12-14, Clearfield 15-21.

HARDIE-VON LEHN CO.: Manchester, Mass., Sept. 11, Exeter 12, Portland, Me., 13, 14, Biddleford 15, Great Falls 17, Fort Smith 18, Newburyport, Mass., 19, Lawrence 20, Lynn 21, Boston 22-week.

HAROLD DRAMATIC CO.: London, O., Sept. 12, Mt. Vernon 13, Portsmouth 14, Mayville, Ky., 15, Louisville 16, Evansville, Ind., 17, Princeton 18, Vincennes 19, Terre Haute 20.

HETTIE BERNARD-CHASE CO.: Indianapolis, Sept. 9-11.

HUMBOLDT CO.: Bennington, Vt., Sept. 11, Hoosick

Pails, N. Y., 12, Saratoga 13, Adams, Mass., 14, Providence, R. I., 15-week.

HARBOR LIGHTS CO.: Boston, Sept. 9-week.

HOP OF GOLD CO.: Chicago, Sept. 16-week.

HUNTLEY COMEDY CO.: Nevada, Mo., Sept. 9-week.

HIS NATURAL LIFE CO.: New Haven, Ct., Sept. 11, 12.

HELD BY THE ENEMY CO.: Chelsea, Mass., Sept. 11, Lowell 12, Taunton 13, Keene, N. H., 14.

HASTE ACROSS THE SEA CO.: Philadelphia Sept. 2-two weeks, N. Y. City 6-two weeks.

HANS THE BOATMAN CO.: Chicago, Sept. 9-two weeks.

HELEN BLYTHE CO.: Bradford, Pa., Sept. 11, Olean, N. Y., 12, Curry, Pa., 13, Buffalo, N. Y., 14-16.

FRANKMAN'S LOVE CO.: Bridgeport, Ct., Sept. 11.

THE RAINES CO.: Newark, N. J., Sept. 9-week.

IDA VAN CORTLAND CO.: Lansing, Mich., Sept. 9-week, Iowa 16-week, Adrian 17-week.

JAY HUNT CO.: Laconia, N. H., Sept. 9-11, Montpelier, Vt., 12, Barre 13, 14, St. Johnsbury 15-18, St. Albans 19-21.

JOHN S. MURPHY CO.: Westbury, R. I., Sept. 12, Meriden, Conn., 12, Webster, N. H., 13, Spencer 14, Ware 15, Chicopee 16, 17, 18, Bourne Falls 19, Ellsworth, Vt., 19, Rutland 20, Bellows Falls 21, Northampton, Mass., 21, Florence 24, Peterboro, N. H., 25, Lowell, Mass., 26, Portsmouth, N. H., 27, 28, Exeter 29.

JANE COOMBS CO.: Oshkosh, Wis., Sept. 11, Appleton 12, Green Bay 13, Stevens Point 14, Eau Claire 15, Wausau 17, Chippewa Falls 18, Eau Claire 19, Winona, Minn., 20, Rochester 21, LaCrosse, Wis., 23, Barraboo 24, Madison 25, Portage 26, Watertown 27.

J. A. STEVENS CO.: N. Y. City Sept. 13-week.

J. B. POLK CO.: Atchison, Kan., Sept. 12.

JOHN DILLON CO.: Atchison, Kan., Sept. 16, Leavenworth 17, Lawrence 18.

J. H. WALLICK'S CO.: Boston, Sept. 9-week.

KATE CLAXTON: N. Y. City, Aug. 5-indefinite.

KENDALLS: N. Y. City Oct. 7-four weeks.

KAJANKA CO.: Columbus, O., Sept. 16-week.

KATE CASTLETON CO.: Trenton, N. Y., Sept. 11, Allentown 12, Wilkesbarre 13, Scranton 16, Pottsville 17, Reading 18, York 19, Altoona 21.

KITTIE RHODES CO.: Shenandoah, Pa., Sept. 9-week; Tamaqua 16-week.

LITTLE COQUETTE CO.: Indianapolis, Ind., Sept. 9-week; Crawfordville 16, Lebanon 17, Anderson 18, Greenville 19, Richmond 20, Hamilton, O., 21, Dayton 22.

LITER O'CO: Detroit, Mich., Sept. 9-week; Erie, Pa., 12, Bedford 13, Elmira, N. Y., 14.

LOST IN NEW YORK CO.: Toronto, Can., Sept. 9-week; Buffalo, N. Y., 16-week; Cleveland, O., 23-week.

LIGHTS AND SHADOWS CO.: Washington, D. C., Sept. 9-week.

LITTLE LORD FAUNTLEROY CO.: Brooklyn, E. D., Sept. 9-week.

LARABEE ROWELL CO.: La Porte, Ind., Sept. 9-week; South Bend 16-week; Valparaiso 17-week.

LAWRENCE BARRETT: Indianapolis Sept. 20, Toledo Oct. 1, Ann Arbor, Mich., 2, East Saginaw 3, 4, Kalamazoo 5, Chicago Oct. 7.

LITTLE NUGGET CO.: West Middlesex, Pa., Sept. 11, Sharpsville 12, Franklin 13, Oil City 14.

LOST IN AFRICA CO.: Jersey City, N. J., Sept. 9-week; Brooklyn, N. Y., 16-week.

LILLIAN LEWIS: N. Y. City Sept. 9-week.

LEWIS MORRISON: Brooklyn, E. D., Sept. 9-week.

LOST IN LONDON CO.: Ft. Madison, Ia., Sept. 11, Canton, Mo., 12, Mexico 13, Columbia 16.

LOUIS JAMES: Brockton, Mass., Sept. 11, Lynn 12, Haverhill 13, Lowell 14, Boston 16-week; New York City 23-four weeks.

LYCOUR THEATRE (Frohman's) Co.: Chicago, Sept. 2-three weeks, St. Louis 9-week.

LIZZIE EVANS' CO.: Cincinnati Sept. 9-week.

MATTIE VICKERS CO.: Cedar Rapids, Ia., Sept. 11, Iowa City 12, Moline, Ill., 13, Davenport 14, 15, Rock Island, Ill., 16, Muscatine, Ia., 17, Washington 18, 19, Oskaloosa 20, 21, Newton 22, Boone 24, Ft. Dodge 25, Le Mars 26, Sioux Falls, Dak., 27, 28.

MRS. NEVILLE CO.: Buffalo, N. Y., Sept. 9-week.

MRS. MADDERN: Buffalo, N. Y., Sept. 9-week; Rochester, 16-18; Brock 19 23-week; Philadelphia 24-week.

MUGGS LANDING CO.: Watertown, Ill., Sept. 11, Ripon, Wis., 12, Beaver Dam 13, Oshkosh 14.

MORROW-RICE CO.: Elizabethport, N. J., Sept. 12, Newark, Conn., 12, Waterbury 13, Birmingham 14, Springfield, Mass., 15, Pittsburg 17, Lowell 18, Chelsea 19, Brockton 20, Fall River 21, Philadelphia 22-week.

MURRY-MURPHY CO.: San Francisco, Cal., Sept. 9-two weeks.

MANKIND CO.: Brooklyn, N. Y., Sept. 9-week.

MICHAEL STROGGOFF CO.: Des Moines, Ia., Sept. 13, 14.

MARTIN HAYDEN CO.: St. Louis, Mo., Sept. 9-week.

MONTIE CRISTO (O'Neil's) Co.: Boston, Sept. 9-week.

MCKEE RANKIN CO.: Milwaukee, Wis., Sept. 9-week.

MRS. GEO. S. KNIGHT CO.: Bradford, Pa., Sept. 14.

MAZEPPA CO.: Albany, N. Y., Sept. 9-week.

MARGARET MATHER CO.: Los Angeles Sept. 9-week.

MAY BRITTON CO.: Monmouth, Ill., Sept. 10, 13, Lewistown 16, Davenport 17, Ia., 18.

MILTON NOBLES: Lincoln, Neb., Sept. 9, 12, Fremont 13, Hastings 14, Beatrice 15, St. Joseph, Mo., 16, 17, Topeka, Kan., 18-20, Sioux City, Ia., 26-28, Denver, Col., 30-week.

MARIE WAINWRIGHT: St. Louis Sept. 9-week; Philadelphia 16-two weeks.

MAI ESTELLE CO.: Rochester, Pa., Sept. 9-week.

MRS. JANAUSCHKE: Yonkers, N. Y., Sept. 16, Poughkeepsie 18, Catskill 19, Troy 20, 21.

MAUDE ATKINSON: Delavan, Ill., Sept. 9-14, Waukegan 16-week.

NOBLE OUTCAST CO.: Mankato, Minn., Sept. 11, Peters 12, 13, Watertown 14, Huron, Dak., 20, 21, Nellie Walters Co.: Minneapolis, Minn., Sept. 9-week.

NEILLIE MCHENRY CO.: Erie, Pa., Sept. 11.

NAT GOODWIN CO.: Detroit, Mich., Sept. 9-week; Grand Rapids 16, 17, Muskegon 18, East Saginaw 19, Bay City 20, Kalamazoo 21-week.

NATURAL GAS CO.: N. Y. City Sept. 9-two weeks.

NEIL BURGESS CO.: Philadelphia Sept. 23-week.

N. S. WOOD CO.: N. Y. City Sept. 9-week.

OLD HOMESPUN CO.: Richmond, Ind., Sept. 11, Indianapolis 12-14.

OLD HOMESTEAD CO.: York, Pa., Sept. 9, Reading 10, Harrisburg 12, Altoona 13, 14, Pittsburg 16-week; Cleveland 17-week.

OLIVER WREN CO.: Alden, N. Y., Sept. 11, Angola 12, Ripley 13, Fairbury 14, 15, Miles Grove 16, Conneaut 17, Madison 18, Williamsby 19.

OUR GERMAN WARD CO.: Mattawan, N. Y., Sept. 11, Danbury, Conn., 12, Sing Sing, N. Y., 13, Tarrytown 14.

ONLY A FARMER'S DAUGHTER CO.: Reading, Pa., Sept. 12-14, Hagerstown, Md., 16, Waynesboro, Pa., 17, Chambersburg 18, 19, Williamsstown 20, Lykens 21, Middletown 22, Harrisburg 23, Milroy 25, Huntingdon 26, Evansburg 27, Altoona 28, Bedford 29.

OLD JED BROUNT CO.: Keokuk, Ia., Sept. 11, Galesburg, Ill., 12, Des Moines, Ia., 13, Marshalltown 14, St. Paul 16-week.

ONE OF THE FINEST CO.: Cleveland Sept. 2-week; Toledo 9-week; Chicago 16-week.

ONE OF THE BRAVEST CO.: Portland, Ore., Sept. 11.

P. F. BAKER CO.: Cincinnati, Sept. 9-week; Dayton 16-week; Indianapolis, Ind., 20-week.

PAUL KAUVAR CO.: Elizabeth, N. J., Sept. 14.

POSSIBLE CASE CO.: Philadelphia, Sept. 9-week.

PATTI ROSA CO.: Bismarck, Dak., Sept. 11, 12; Miles City, Mont., 13, Bozeman 14, Helena 15-18, Butte City 19-21, Anaconda 22-24, Phillipsburg 25, Missoula 26, Spokane Falls, Wash., 27, 28.

PAT ROONEY CO.: Amesbury, Mass., Sept. 11, Clinton 12; Plymouth 13, Fall River 14, Attleboro 15, Woonsocket, R. I., 17, Mystic Ct., 18, New Haven 19-21.

PALMISTO'S STAR CO.: Putnam, Conn., Sept. 11, Woodstock 12, Oxford, Mass., 13, Blackstone 16, Webster 17, 18.

PATMISTO'S STAR CO.: Chicago, Sept. 9-week.

PANSON'S SLAVE CO.: Pittsburg, Sept. 9-week.

PECK'S BAD-BOY CO.: Woonsocket, R. I., Sept. 12, S. Framingham, Mass., 13, Marlborough 14, Franklin 15, Putnam 17, Norwich 18, Rockville 19, N. Hampton 20, Holyoke 21.

QUINN'S THEATRE CO.: Dowagiac, Ind., Sept. 9-week.

REUBEN GLUE CO.: Ware, Mass., Sept. 11, Spencer 12, Adick 13, Brockton 14, Chelsea 15, S. Framingham 17, Beverly 18, Portsmouth, N. H., 19, Dover 20, Haverhill, Mass., 21, Laconia, N. H., 23, Wausau 24, Keene 25.

ROBERT DOWNING CO.: Muskegon, Mich., Sept. 11, Benton Harbor 12, Kalamazoo 13, Battle Creek 14, Lansing 15, Bay City 17, Port Huron 18, Detroit 19-21.

21, Toledo, O., 23-24, Sandusky 25, Norwalk 26, Wooster 27.

ROLAND REED CO.: Holyoke, Mass., Sept. 11, North Adams 12, Pittsfield 13, Groverston, N. Y., 14.

ROSE LITTLE CO.: Connersville, Ind., Sept. 9-week; Findlay, O., 16-week; Bucyrus 17-week.

ROYCE-LIVING CO.: Fairbury, Minn., Sept. 11, Austin 12, Albert Lea 13, Hankook 14.

RONINA VOLKES CO.: Cleveland, O., Sept. 13-14.

RANCH KING CO.: Dayton, O., Sept. 9-week; Hamilton 16, Franklin, Ind., 17-20, Terre Haute 21, St. Louis 22-week.

RULING PASSION CO.: Boston, Sept. 9-week.

RAD RABY CO.: Brooklyn, N. Y., Sept. 9-week.

RANCH 10 CO.: Philadelphia Sept. 9-week.

RENTFROW'S PATMISTERS: Dubuque, Ia., Sept. 9-week; Rock Island, Ill., 16-week.

REDMUND-BARRY CO.: Newark, N. J., Sept. 9-week.

ROYAL PASS CO.: Minneapolis, Minn., Sept. 9-week; St. Paul 16-week.

R. H. BAIRD CO.: Potsdam, N. Y., Sept. 9-week; Canton 16-week; Malone 17-week.

RIGHT'S RIGHT CO.: Worcester, Mass., Sept. 9-week.

RUBY LAFAYETTE CO.: Tremont, Neb., Sept. 11-14.

ROBERT MARTELL CO.: Kansas City, Mo., Sept. 9-week.

ROSE COGHAN CO.: Reno, Nev., Sept. 11, Salt Lake, Utah 12, 13, Denver, Col., 16-week; Leadville 19, 20, Sedro 21, Pueblo 22, Colorado Springs 23.

STUCK GAS CO.: N. Y. City, Sept. 2-two weeks.

STUART ROBSON CO.: Chicago, Sept. 23-two weeks.

SOL SMITH RUSSELL CO.: New York City Aug. 26-four weeks.

SHEWANDOH CO.: N. Y. City, Sept. 9-two weeks.

SILVER KING CO.: Red Jacket, Wis., Sept. 11, Appleton 12, Iron Mountain 13, Marinette, Wis., 17, Appleton 18, Antigo 19, Wausau 21, Merrill 23, Stevens Point 24, Barraboo 25, 26.

STUTT'S CO.: Chardon, Neb., Sept. 9-week.

SHE CO.: N. Y. City, Sept. 9-week.

SOCIAL SESSION CO.: Rockland, Me., Sept. 11, Bath 12, Chelsea, Mass., 13, Haverhill 14, Lynn 16, Plymouth 17, Taunton, Mass., 18, Newport, R. I., 19, Fall River, Mass., 20, Marlboro 21.

SWEET LAVENDER CO.: Cleveland, Sept. 9-week; Hartford, Conn., 16-18, New Haven 19-21, N. Y. City 23-week.

SOAP BUBBLE CO.: Hopkinsville, Ind., Sept. 11, Nashville, 12-14, 15-17.

STANDARD THEATRE CO.: Galena, Ill., Sept. 9-week.

SAW BROTHERS CO.: Fairfield, Ia., Sept. 11, Ottumwa 12-14.

SEYMOUR-STRATTON CO.: Bordentown, N. J., Sept. 9-week.

SPIDER'S WEB CO.: Cincinnati, O., Sept. 9-week.

STILL ALARM CO.: N. Y. City, Sept. 2-two weeks; Philadelphia 16-week; Washington 17-week.

SAVING: N. Y. City, Oct. 7-four weeks.

ST. FRANKS CO.: Elmira, N. Y., Sept. 11, Beverly 12, Rockland 13, Lowell 14, Woburn 15, Gloucester 17, Ipswich 18, Great Falls, N. H., 19, Farmington 20, Rochester 21, Biddeford, Me., 23, Exeter, N. H., 24, Dover 25.

THE SON OF MONTE CRISTO CO.: Milwaukee, Wis., Sept. 9-week.

THE TWELVE TEMPTATIONS: Minneapolis, Minn., Sept. 9-week.

THE WORLD AGAINST HER CO.: Chicago Sept. 2-two weeks.

TRUE IRISH HEARTS CO.: Brooklyn, N. Y., Sept. 9-week.

TEN NIGHTS IN A BARROOM CO.: Baltimore, Sept. 9-week.

THREE WIVES TO ONE HUSBAND CO.: Ypsilanti, Mich., Sept. 11, Bay City 12, East Saginaw 13.

THE BURGALAR CO.: Washington, D. C., Sept. 9-week.

TOM SAWYER CO.: Toronto, Can., Sept. 9-week.

THE DALYS' CO.: Concord, N. H., Sept. 11, Nashua 12, Manchester 13, 14, Milford, Mass., 15, 17, Clinton 18, Fitchburg 19, Waltham 20, Plymouth 21, Taunton 23-24, Exeter, N. H., 25, Dover 26.

THAYER CONVOY CO.: Bedford, Ind., Sept. 9-week; Bloomington, Ill., 16-week.

THROWN UPON THE WORLD CO.: Farmington, Mass., Sept. 11, Rochester 12, Sanford, Me., 13, Amesbury, Mass., 17, Turner's Falls 23, Chicopee 24, Winsted, Conn., 24, Southbridge, Mass., 26, Webster 27, Danielsonville, Conn., 28.

TIN SOLDIER CO.: Keokuk, Ia., Sept. 13.

THOMAS E. SHEA CO.: Meriden, Ct., Sept. 21-week; Chelsea, Mass., 22-25, Cambridge 26-27, Adams 28.

THE BLUE AND THE GRAY CO.: Hoboken, N. J., Sept. 9-week; Brooklyn 16-week; Philadelphia 17-week.

TINE WILL TELL CO.: Hoboken, N. J., Sept. 9-week.

TWO OLD CROWNS CO.: Scranton, Pa., Sept. 11, Pittston 12, Wilkesbarre 13, Danville 14, Mahanoy City 15, Pottsville 16.

THE WIFE CO.: Watertown, Conn., Sept. 11, Stamford 12, Bridgeport 13, New Bedford 14, Fall River 15, Newport, R. I., 17, Brockton, Mass., 18, Worcester 19, Montpelier, Vt., 20, Burlington 21, Lawrence, Mass., 23, Lowell 24, Manchester 25, Lynn 26, 27, Meriden 28.

THE GREAT METROPOLIS CO.: New York City Aug. 27-four weeks.

THE SPIDER AND THE FLY CO.: Trenton, N. J., Sept. 20, Toronto, Can., 23-week.

THE STOWAWAY CO.: San Francisco, Sept. 2-two weeks; Oakland, Cal., 17, Stockton 18, Fresno 19, Pasadena 21, San Bernardino 22, Los Angeles 23-week.

ULLIE AKERSTROM CO.: Ashland, Pa., Sept. 16, 17, Shamokin 18, Danville 20, 21, Scranton 23, 24, Carbondale 25, 26, Hazleton 27, 28.

UNCLE TOM'S CABIN (Clifford and Webber's) Co.: Paterson, N. J., Sept. 12-14.

UNCLE TOM'S CABIN (Smith and Edwards) Co.: Oswego, N. Y., Sept. 11.

UNCLE TOM'S CABIN (Langstaff's) Co.: Vandalia, O., Sept. 11, Troy 12.

UNCLE TOM'S CABIN (Gibson's) Co.: Cherry Vale, Kas., Sept. 11, Independence 12, Elk City 13, Fredonia 14.

UNCLE TOM'S CABIN (New Orleans) Co.: Trumansburg, N. Y., Sept. 11.

VICTORIA VOKES: Philadelphia Sept. 16-two weeks.

W. J. SCANLAN CO.: Pittsburg, Pa., Sept. 9-week.

WILLIAM TERRIS' CO.: N. Y. City Oct. 7-two weeks.

W. H. CRANE: Chicago Sept. 16-two weeks.

WILSON BARRETT CO.: Boston Oct. 14-two weeks.

WILL OF THE WISE CO.: New Brunswick, N. J., Sept. 11, New York City 16-week.

W. N. ADAMS CO.: Shamok, Pa., Sept. 9-week.

WOOD-ST. JOHN CO.: Ottawa, Can., Sept. 9-14, Brockville 16, Watertown, N. Y., 17-20.

WOMAN AGAINST WOMAN CO.: Chicago Sept. 9-week; Pittsburg 16-week; Cincinnati 23-week.

WORLD (J. Z. LITTLE'S) Co.: Portsmouth, N. H., Sept. 11, 12, Fulton, Mo., 16, Jefferson City 17, Clinton 18, Nevada 19, Joplin 20, Carthage 21.

WAIFS OF NEW YORK CO.: Philadelphia Sept. 16-week; Pittsburg 21-week; Cincinnati 23-week.

ZEFFIE TILBURY CO.: Lawrence, Mass., Sept. 9-week.

ZORO CO.: Rome, N. Y., Sept. 11, Oneida 12, Auburn 13, Seneca Falls 14, 15, Tonawanda 16, Port Huron, Mich., 17, Flint 18.

HYMAN'S CO.: Philadelphia, Pa., Sept. 9-week; Brooklyn, N. Y., 16-week.

HOWARD BURLESQUE CO.: Philadelphia, Sept. 9-week.

IDA SIDDONS' CO.: Buffalo, N. Y., Sept. 9-week.

LILLY CLAY'S CO.: St. Louis, Sept. 9-week; Kansas City 16-week; Springfield 23, Ft. Smith 24, Little Rock 25, Hot Springs 26, Shreveport 27, Dallas 28, Ft. Worth 29.

NEW PRINCESS: Cleveland, O., Sept. 9-week.

ELMIRA: 15-18, Fostoria 19, 20.

NIGHT OWLS CO.: Washington, D. C., Sept. 9-week.

O'DONNELL'S CO.: Paterson, N. J., Sept. 9-week.

RENTZ-SANTLEY CO.: N. Y. City, Sept. 9-week.

ROSE HILL'S CO.: Pittsburg, Pa., Sept. 9-week.

REILLY-WOOD'S CO.: Paterson, N. J., Sept. 9-11.

SLOCUM-BAILLY CO.: Stockton, Cal., Sept. 11.

TONY PASTOR'S CO.: Buffalo, N. Y., Sept. 9-week; Cleveland 16-week; Pittsburg 23-week.

MINSTRELS.

DONNELLY-MCAYO CO.: Milbury, Mass., Sept. 11.

DOCKTATER'S MINSTRELS: Brooklyn, N. Y., Sept. 9-week.

EUROPEAN MINSTRELS: Detroit, Mich., Sept. 9-week; Wyandotte 16, Monroe 17, Ypsilanti 18, Adrian 19, Ann Arbor 20, Pontiac 21, Port Huron 22, Lapeer 23, Vassar 24, Bay City 25, East Saginaw 27, Saginaw City 28.

FINE'S MINSTRELS: Meadville, Pa., Sept. 11, Butler 12, Tarentum 13, New Castle 14, Youngstown, O., 15, Akron 17, Alliance 18, Canton 19, Wooster 20, Mansfield 21.

GORMAN'S MINSTRELS: Troy, N. Y., Sept. 11, Amsterdam 12, Glens Falls 13, Hudson 14, N. Y. City 16-week.

MCCABE AND YOUNG'S MINSTRELS: Fond du Lac, Wis., Sept. 10, 11, Menominee, Mich., 13, Escanaba 14, Marquette 15, Red Jacket 16, Ishpeming 21, Green Bay, Wis., 24.

THOMAS' MINSTRELS: Atlantic City, N. J.-indefinite.

CIRCUSES.

BARNUM-BAILLY CIRCUS: Woodstock, Conn., Sept. 11, Brantford 12, Hamilton 13, St. Catharines 14, Jamestown, N. Y., 15.

BARTINE'S CIRCUS: Sullivan, Ill., Sept. 11, Windsor 12, Neoga 13, Toledo 14.

FOREPAUGH'S CIRCUS: Creston, Ia., Sept. 11, Charleston 12, Des Moines 13, Fort Dodge 14, Waterloo 16, Cedar Rapids 17, Marshalltown 18, Okaloosa 19, Ottumwa 20, Keokuk 21, Ia., 22, Bloomington 24, Danville 25, Frankfort 26, Kokomo 27.

GREGORY D'ALMAS CIRCUS: Tuxton, Pa., Sept. 13, Dudley 14.

MAIN'S CIRCUS: Skowhegan, Me., Sept. 11, Madison 12, Farmington 13, Dixfield 14.

MCCLELLAND'S CIRCUS: Ford City, Pa., Sept.

CORRESPONDENCE.

Are you insured against accidents? A prepaid professional card, of ten lines or more, in THE DRAMATIC MIRROR, gives you a \$5,000 policy in the Preferred Mutual Accident Association of New York, free of cost.

BOSTON.

Boston has now nine regular places of amusement, without counting the half-dozen "museums" where variety performances are given, and all are open. The newest of these, the Theatre Comique, was sprung upon the public last week without previous announcement. It is one of the cheap kind, but furnishes a very fair sort of variety entertainment of the ten and fifteen cent kind. The house is located well up toward the South End, at the corner of Pine and Washington, not far from the Windsor and Grand Opera House.

Harbor Lights opened at the Boston 9 to an excellent house, and runs for this week only. Dockstader's Minstrels is in the old habit of the amputated stage, but they can't help agreeing that the cutting off process was a good thing. Formerly it was a good after dinner walk from the back of the stage to the footlights, and there was room enough in front of the curtain to put on a society drama. However, there will be, and is, the usual amount of grumbling as to the change that always accompanies reforms in everything.

The Ashabillated Park is now open, with Jim, the Penman as the attraction. The sweeping changes made in the interior of the house have made it essentially a new one, and at no time since its doors were first opened to the public has it been in a better condition to stage its pieces to so excellent advantage. The new management has made a splendid beginning.

At the Museum, Hands Across the Sea is in its second week. The piece is most admirably staged, and its success is in no small degree owing to that fact, and to the excellent acting of some of the leading members of the co. There was more or less nervousness on the part of some of the new comers the first night, but that has wholly disappeared, and the piece runs as smoothly now as if the members of the cast had all been born into it. Emma V. Sheridan has made a splendid impression upon the Museum audiences, and bids fair to become a great favorite. She is very bright and clever, and possesses a good deal of personal magnetism, a quality which lies at the very foundations of success in the profession.

Rice's Frangeline crowded the Hollis Street all last week. This week A Stuffed Dog is being served up nightly. The piece is a fair specimen of its kind, but its name frightens away more people than it attracts.

James O'Neill is playing his annual engagement at the Globe in Monte Cristo, following the Mestayer-Vaughan co. in the Tourists. Monte Cristo is by all odds Mr. O'Neill's best role, and he seems to be thoroughly conscious of the fact. The piece has never failed to draw good houses here, and so long as it is played as well as it is now it probably never will.

The Ruling Passion follows Hoyt's Bunch of Keys this week at the Grand Opera House. It is a sterling piece, and has the advantage of a well trained company for its presentation. It runs for this week only, and will be succeeded by Louis James' co.

The Howard last week introduced a new and excellent actor to the Boston public, Charles Erin Verner, who made his bow in Shamus O'Brien. As one may imagine from the title of the piece, Mr. Verner is an Irish character actor, a line of the profession very inadequately represented now, in this part of the country at least. The Howard stage this week is held by Wallace in The Castle King and The Prairie King.

Light opera and variety still forms the programme at the Galaxy.

ITEMS: The Edlles will be brought out at the Boston Sept. 25, more elaborately than ever before. At the Hollis street, after the Stuffed Dog has been taken away, the Rudolph Aronson Comic Opera co. will open a four weeks' engagement in The Brigands, a new raising attraction at the Casino in New York. There will be no change in the cast, and the direction will be, as now, in the hands of Max Freeman and Gustave Kurker. The Tourists is soon to have a revival at the Galaxy. This little stage, though long fallen from its high estate, has seen a deal of good acting, and there seems to be no good reason why its standard should not again be elevated. The best is in the hands of the present and the locality is choice, and it seems a pity to have it given up to the ten cent show business. One thing can be said for it however, its performances are clean if they are sometimes second-class in point of artistic merit. Marie Wainwright will play the Boston engagement this season in Twelfth Night at the Park. It is announced at the Globe 25, the single play of the season, being Josephine, Empress of France. Phyllis, Mrs. Bunch's new play, is down for early production at the Museum. Fred Bryton comes to the Globe next week.

CHICAGO.

Very little of interest and nothing new marks the dramatic status at present. The most interesting event and by far the best acted play has been The Wife at Hooley's by the Lyceum co. The cast, with the exception of Frank Carlyle in the part of Robert Grey, is identical with that of last season. The public has not been disappointed, and Mr. Kealey, W. J. Le Moyne, Melville, Whelan, George, Cayvan, Grace Henderson and Louise Dillon came on, each greeted with a round of applause. Of the play it is needless to speak, as it has become one of the standard dramas. The theatre has been crowded nightly. Same bill this week.

Thomas W. Keene appeared all the week at the Columbia in his powerful representation of Richard III, supported by a medium cast, headed by George Leacock, who greatly assists Mr. Keene. The production is on a liberal scale and has drawn good-sized audiences. This week Mr. Keene will be seen in Louis IX.

The really fine performance of Twelfth Night, at McVicker's, drew capital houses and the work of the co. merited the applause given. There are some wags who, notably Melville, Sir Andrew Aguecheek, and Fabian, but the Sebastian of Edward Elmer, the Sir Toby of W. P. Owen, and the Duke of Fred Ross, are excellent. Marie Wainwright does not come up to some previous Viola, but she is commendable and earnest. The staging of the play is superb, most of the scenery being from the hands of Charles Graham and Schaeffer and Mander. This week Charles Arnold, in Hans the Bootman.

At the Grand Opera House the farce-comedy, The Fakir, is not having a very prosperous career. It is not up to the standard of other light works. The author makes the mistake of mixing up some genuine human interest with outrageous farce and puts them in juxtaposition as to kill both. The fun is forced and the pathos is lagged in by both feet. Thomas G. Swabrooke and Elvia Cross (not Cox, as was printed last week), have about all the work to do, and do it well.

There remains but one more week of Bluebird at the Opera House, and the boards will be occupied by William H. Crane in his new comedy.

The Haymarket is in an excellent business with A Tin Soldier, a marionette co. with Louis Wesley and Paul Dresser at the head presenting it. This week Bartley Campbell's White Slave.

Dan Sully in Conroy and Co. had a successful week at the People's. In this piece the popular Irish comedian has a play that is better than anything in which he has yet appeared. This week The Paymaster.

The Windsor re-opened with J. W. Morrissey's English opera co. and good sized audiences have been the rule. Faust, Martha and Bohemian Girl were given. The co. can hardly be said to be equal to such opera, but there are some good soloists. The orchestra easily leads the list of male voices, and Adina Varnes and Adelaide Claire are capable singers. The same co. this week in The Girl of the Year.

The Dear Irish Boy co., headed by Gus Reynolds as Mike McWhorter, did well at H. E. Jacobs' Academy. This week The World Against Her.

The Criterion also opened its doors for the season with Agnes Villa in The World Against Her. An excellent co. supports the star.

Martha's Theatre, the reformed Baker's, opened 8 with Frank Mayo in Davy Crockett.

ITEMS: During the last week of King Cole II. at the Columbia, a new and capable young singer appeared in the part of May. This is Alice Martin; and although it was her first appearance on the professional boards she made a bit and is sure to advance rapidly in her chosen profession. Peter Keller, former treasurer of the Grand Opera House, has returned to his old position in the box office. Mr. Temple having retired from the house. Herman Hanner, for some time assistant in the box-office of Hooley's, has been appointed treasurer, to succeed the late Thomas Hooley. Harry Powers will have the active management of the house.

CINCINNATI.

At Heuck's, Dockstader's Minstrels opened the season very successfully. Luke Schoolcraft and George Marion appeared to advantage in the first part, the latter's Italian speech being a feature of the entertainment. Lew Dockstader's turn was scarcely of sufficient duration to satisfy his many admirers, while the prima donna business of Gus Mills was excellent in every respect. Miss Dittman's Party, Luke Schoolcraft's taking sketch, was added to the programme, and was thoroughly enjoyed. This week The Spider's Web.

The Runaway Wife, with McKee Rankin and Mabel Bert in the leading roles, was creditably presented during the week ending 7 at the Grand. Aside from the work of the stars, the most enjoyable feature of the programme was the clever performance of Charles Wyngate as Sir Launcelot and Fred C. Meader as Dr. Prescott. This week Prof. Herrmann's Trans-Atlantic Vaudeville co.

A new star in the person of Edwin Harbort, appeared last week at Havlin's, in his comedy A Legal Document. Both star and play scored a pronounced success, the support being admirable. Kate Beebe and Little Dot, the latter a veritable phenomenon, captured the frequenters of Havlin's from the outset. This week Lizzie Evans, who will present her new play Fine Feather, during her engagement.

The Treggan Dramatic co. closed its two weeks' stay at Harris'; presenting Two Orphans and A Celebrated Case during the week. Uncle Robert G. Marsh, of this city, who has been seriously ill during the summer, assumed the comedy roles very satisfactorily at short notice. P. F. Baker this week in Chris and Lena, and The Emigrants.

The season at the People's will begin 16 with Rice and Barton's Rose Hill Burlesque co. as the attraction.

The miserable weather that prevailed during the evenings past practically demoralized business at the Campus, and on several occasions during the week Montezuma and Mexico were conquered for the delatation of less than one thousand spectators.

The Thompson Opera co.'s closing week at the Highland House was in a measure interfered with by the weather, though the attendance was satisfactory. Pinafore constituted the programme, with Jeannie Winston, Bebe Vining, Alice Vane and the Messrs. Denham, Whelan and Rising in the more important roles. The performance was above the average. No further attractions booked for present season at this house.

ITEMS: Will Fennessy, late business manager of People's Theatre, left for New York City, bearing with him the kindest feelings of the amusement-going community. George Heuck, co. of the proprietor of Heuck's will replace Will Fennessy at People's. The engagement of the Thompson Opera co. was closed 6 at the Highland House to enable the co. to reach St. Louis in time to begin its season at Havlin's Theatre in that city. The new drop curtain at the Grand painted by John Herfurth depicts a Venetian scene and is very attractive. The soloists at the Zoo last week were Elsie Dore and Messrs. Greve and Richards. The season at Corey Island closed 8.

SAN FRANCISCO.

Margaret Mather appeared last week in Romeo and Juliet, Monday, Wednesday and Friday evenings and Saturday afternoon. The Honeymoon, Tuesday and Saturday evenings, and Macbeth, Thursday and Saturday evenings. The Honeymoon, a capital Juliana, as usual, an excellent Juliet. J. B. Studley and Harry Byrings afford her fine support, especially as Mercutio and Capulet, respectively. The houses have been fair.

The City Directory, at the Bush Street, caught the town at once for its brilliant specialty features, no one opening to realize that there was a play on the stage. The City Directory, at the Bush Street, caught the town at once for its brilliant specialty features, no one opening to realize that there was a play on the stage. The City Directory, at the Bush Street, caught the town at once for its brilliant specialty features, no one opening to realize that there was a play on the stage.

Lucresia Borgia and Princess Toto put in another week at the Tirol.

The Golden Slave, at the Alcazar, with E. J. Buckley, Isabel Morris, L. R. Stockwell and the Alcazar co., was well given.

The Louise Fyk farewell concert 21 was a great artistic and social success. The concert proved a flattering testimonial to the high artistic qualities of the fair Swede. Louise Fyk stands high in the musical profession on this Coast. Her singing in the grand operatic aria from Ernani and Faust, awarded great enthusiasm. It may not be known that Madame Fyk made her debut in London a few years ago singing the part of Donna Anna in Verdi's Zerkina. The duet from Il Trovatore with Signor Campobello singing the part of the Count was a great success and had to be repeated. The always popular Swedish songs sung as no one but Mme. Fyk can sing them, proved the principal feature of the evening and she recalled and recalled so many times that she had to sing a double encore to satisfy the demands of the audience. Hermann Brant, the famous violinist, Nellie Hinchica, a good local pianist, and Signor Sigamondo Martinez the accomplished Italian pianist and accompanist also took part.

Charm: Ethel Brandon is expected home to-day. Mr. Hanley carried away four coast people with him on his tour, and probably all of them will accompany him East. The one giving the most promise for the future is Fanny Bowman, who is a capital soubrette. Hattie Moore is engaged to take the place of Mrs. Yeomans. Mr. Hanley told me he was a little uncertain about her; but she made three or four appearances before the co. finished at the Alcazar, and I "guess" he had about made up his mind as to her ability or otherwise. She is a really clever in a way; but, as to making good, the vacant place left by Mrs. Yeomans that is quite too much. Good old Dr. Holmes once said he would not presume to attempt to fill the place of a minister whose pulpit he was to occupy, but he would rattle around in it a while. You make your own application.

Ada Leacock and Charles Bates are the other two people engaged. I do not remember them. Two weeks from to-morrow W. W. Furst's grand opera of Theodora will go on at the Tirol. It is sure to make a big success. Rehearsals are taking place daily. Sol Bloom, who has been with the Alcazar Theatre since its opening, first in the capacity of messenger, and then thence through various positions till he reached that of treasurer, has resigned that position, and will leave for Florida, Ill. in a few days, where he will enter into mercantile life. He has made many friends here by his courteous manner. Alfred Ellinghouse will succeed him at the Alcazar. Col. Hutchings' Picturehouse California and Gus T. H. Novelties at the Orpheum. J. R. Buckhead's smile is very expensive in Franklin Pitts. May You said to a fan interviewer, "I am a Pennsylvania girl, and an thoroughly American." The name Yoke is not an unusual one, but is her baptismal one, an honored and distinguished name in the quaint Moravian village in which she was born.

LOUISVILLE.

Macaulay's opens its regular season 9 in U. S. Hall with Frank Davis and a strong co. under the management of John G. Ritchie.

At the Masonic, Eva McCoy, the child mind reader, drew an overflowing house 4. Her performance in the Washington Irving Bishop line is phenomenal.

Woman Against Woman, with May Wheeler and Edmund Collier in the leading parts, did very well at Harris'. This is especially remarkable from the fact that the weather throughout the week was wet and disagreeable. It was also a fair test of the effect of advance in prices. Ten Nights in a Barroom week of 2.

The bill at the New York is an unusually good one this week. A burlesque opens the performance followed by a good olio, in which Adele Gray, Carroll and Drew, Lew Miller and others appear.

ITEMS: D. A. O'Sullivan, formerly dramatic critic for the Courier Journal and the Commercial, issued the first number of his new Sunday paper 2. It is called the Critic, is bright and newsworthy and deals pleasantly with things theatrical. Agnes Herndon was taken dangerously ill during the last performance of La Belle Marie. The curtain was rung down without concluding the play. She rapidly recovered, however, and was able to leave the city with the co.—Signor Liberti, the cornetist, gave a concert at National Park, Sunday 2, which was largely attended.—C. W. Seaton is here, ahead of H. She, Him, Her, which opens at the Masonic 22.—The opening sale of Booth-Harrett Dramatic Festival tickets was very large. The twenty thousand dollar guarantee is already realized. Prospects are every inch of space will be sold.—Louise Miller made a successful debut as a vocalist in the burlesque Cinderella. She is pretty and very graceful.—Both Managers Macaulay and Bourlier were victorious in the trouble over the George Wilson Minstrels engagement. By decision of court the injunction was dissolved, but Manager Macaulay carried his point and prevented a performance by availing himself of the five days allowed in which to prepare the case to take it to a higher court. So far as this engagement is concerned, this practically amounted to securing the permanent injunction asked for.

PHILADELPHIA.

Although the summer vacation season has closed, some financial recuperation is necessary, consequently there has been light attendance at nearly all of the theatres, which is especially to be regretted because of the merits of many of the plays presented during the past week closing 7.

The Burglar, which has been the attraction at the Arch Street Theatre, furnishes the needed example. It is certainly a good play and a most interesting one, but the public was not prepared for it, and it has come and gone comparatively unknown. It has a return date, but not I think until the Spring, but if it should draw then upon its merits, its fortunes and its reputation will both be mended. It is true that the play has glaring inconsistencies, but most of them are unavoidable in the treatment of the subject, and the scenes in which they occur, and of which they are so large a part, are so tenderly pretty as to appeal so to the heart as to be readily forgiven. Yet at the risk of being hypercritical, I must speak of one error made by James T. Moffitt, Jr., in his role of Paul Benton, the stepfather of little Editha, an error which he could easily mend, and thus contribute slightly to the preservation of the unit. He returns to his room after a consultation with Editha concerning burglary, he is aroused in the williness of the night by a noise in the neighborhood of the child's dormitory, and he re-enters the sitting room clad in his everyday apparel, with the exception of his vest and necktie. In spite of his alarm, in spite of the possible danger to the child, he deliberately makes an almost complete toilet before coming to ascertain if danger threatens. Under any circumstances we can forgive him, judging his neither garments, but I would suggest to Mr. Moffitt a handsomely fronted robe-de-nuit, slippers and a nightgown, articles likely to be in possession of a gentleman of Paul Benton's standing. This is a little I know, but perfection is the result of harmonious detail. I would still further suggest the expurgation of one line spoken by James, the family servant, the line in which he speaks of the discomfort to which he is subjected in the cold early morning. It secures a laugh, but only from the vulgar or unthinking, and the play is otherwise too bright and clean to warrant the retention of this blemish. The presence of the little child in the cast, and the savor that her innocence gives to the play, should be sufficient reason for the banishment of a line that contains only vulgar suggestiveness. The play was in the main well cast. A. S. Lipman, Sidney Drew, Sydney Armstrong and Mrs. Gladys Hamilton Drew being alike entitled to high commendation, but of course the sympathies of the audience cluster about little Aimee Stoddard, who need ask for no indulgence, but who may fearlessly claim a verdict upon her great merit. This week Captain Swift, The Spider's Web, at the Chestnut Street Theatre, was another of the unfortunate plays that played to light business, mainly, I think, because the side of patronage has not yet reversed its summer's rule. It is a play of much merit, and of many faults, but because it is interesting in spite of its shortcomings it is difficult justly to determine its average work. The joint authors, or rather adapters, have shown in some of the scenes considerable skill in dramatic construction, but either carelessness or ignorance in other matters have illegitimately produced many excellent dramatic effects, but their work has been somewhat uneven, and as a whole, it is not very commendable. That they have shown aptitude is probably the best that can be said of them, but they seem to have studied too closely the rules of modern dramatic construction without having knowledge or appreciation of classical examples. They have depended too much upon action and too little upon dialogue. They have thrown away their best opportunity, which occurs in the last act in the interview between Baron Robledo, the assassin, and Duclos, chief of secret police. Think of the opportunity there for quiet intensity, a duel between quickened intelligences, the reticence and the savor. But how has the scene been treated? The men stand and drive. They have been giving nothing to say that is worth the saying and the great opportunity is lost. On the other hand the singing by the child of the little nursery rhyme, and its pertinent repetition when it has acquired such awful significance, is a dramatic triumph. The entire first act, which is only a prologue, should be omitted, and the single incident it is intended to portray could be told in a few words, a comedy element, while in itself not unworthy of praise, is too lightly connected with the plot, the connection not being made at all until the last act, where it is only secured by a single incident, the discovery by one of the comedians of a bracelet which brings about the denouement. There is really not one good role in the play, a fact which releases me from the task of individual criticism, and I leave it to the audience, combined virility and force of character, but because of the paucity of the dual roles entrusted to Joseph Wheelock, whose acting conveyed the impression that his duties were distasteful and that he considered the roles unworthy of his powers, an imputed excuse, however, for a spiritless performance. Fewer than this it is unnecessary to speak.

The Edlles, at the Chestnut Street Opera House, also played to light business. I saw the play twelve years ago in this city, and upon this recent renewal of acquaintance I discovered that it is a work of which M. Sardou has but little reason to feel proud, and from which he has already borrowed the best features for incorporation in some of his later works. This is, however, a very hard case, some production and excellent cast, saw it in the early part of the week and it then showed lack of rehearsal, almost every one being uncertain both in their lines and in their business. However, intelligent reception was not lacking, and it was evident that Henry Aveling, Nestor Lennon, W. S. Barkin, Charles Stanley, H. B. Bradley, Adele Beigard and Edith Whelan would all be in time to do their respective roles, the verification of which I expect to see this week, as the attraction remains here.

At the Walnut Street Theatre, Hands Across the Sea drew good houses. Not so good as it would have secured later in the season, but still considerably above the average business of the week. It did grow in popularity and is much talked about. It remains here this week and will no doubt continue to draw well.

Lights and Shadows played to very satisfactory business at the National Theatre, and will be followed this week by Frank I. Frayne in Diogenes Tramp.

At the Standard Theatre Myrtle Ferns was moderately successful. This week Ada Gray in East Lyna.

A new organization known as Frederick, Douglas and Co.'s Novelty co., was the attraction at the Central Theatre. The co. has been remarkably well selected and gave a very good entertainment, which resulted in good business for the week. This week May Howard's New Burlesque Party.

The Black Flag, with its excellent cast, proved a good drawing card at Forepaugh's Theatre. This week Earle's Nest.

Time Will Tell was well received at the Kensington Theatre. This week the Valdis Sisters' Specialty co.

The Lyceum Theatre opened with Harbor Lights. The play was well rendered and the week's business was satisfactory. This week Ranch 2.

At the Grand Opera House, where the American

Opera co. is approaching the end of its summer season the business was very good.

This week's repertoire embraces four operas; viz, The Huguenots, La Traviata, The Bohemian Girl and Il Trovatore.

At Canacross' Opera House a thoroughly good minstrel performance has secured a liberal share of patronage.

BALTIMORE.

At Ford's Opera House last week Ullie Akerstrom, a charming little actress, made her first appearance here as a star in a week play, entitled, Annette, the Dancing Girl. It would be unjust to judge Miss Akerstrom by her work last week, for it was apparent that the piece was not worthy of her and that she was capable of something a great deal better. There is nothing new about the play. It tells the story of a young girl who was stolen in infancy and after a series of adventures was restored to her parents, and suggests Under the Goodlight and a score of other dramas. The plot is rather clumsily worked out and full of the most glaring improbabilities. The co., like the play, was weak. Frank Hewitt, as the old darkey Pete, made little or nothing of what might be a strong character, and Harry Hudson played the father badly. Gerald Griffin was the only one that rose above mediocrity; he had three small character parts and did them with excellent effect, dividing the honors with the star. Miss Akerstrom herself had ample opportunity to display her ability as a dancer and in this she was eminently a success. She is a pleasing actress. The attendance during the week was fair. The engagement continues another week. Next, Captain Swift.

The opening week at Albright's Holiday Street Theatre was an auspicious one. The attraction was a clever and amusing comedy, the Surprises of Divorce, interpreted by an evenly balanced, thoroughly competent co., and the house was filled all week by appreciative audiences. The co. which Arthur Rehan has with him this season is the strongest he has ever had. This was their opening week, and the performances were specially smooth. J. H. Ryley and Madeline Lucette are old favorites here and were cordially greeted, but it seemed odd to see them in the ranks of the drama, having always been identified here with comic opera. Carrie Jamieson, Harry Hutton, Burn Mackintosh, added their full quota to the success of the performance. Creston Clark appears this week as Carlos in the Sea of Ice. Next, Mestayer's Tourists.

The Old Homestead has been packing Harris' Academy of Music all the week. So much had been said about the play, and everybody seemed so much about it, that nothing better can be said in its praise than that the public here were not disappointed. The play was presented with great attention to detail, and by an excellent co. Archie Boyd was the Uncle Josh, and he delineated the role very truthfully. In fact the entire co. was good. A feature of the performance was the double male quartet, which was one of the best we have ever had here. This week, Bartholomew's Equine Paradox. Next, The Spider's Web.

Reilly and Wood's Big Show appeared at the Monumental Theatre last week, and gave a variety bill that was brilliant. Each feature of the programme was among the best of its kind and thoroughly enjoyable. The only fault, if any there be, was that the entertainment was too short. The advent of this co. is synchronous with a week of crowded houses, and last week was no exception. The American Four Specialty co. opens for the week 9. Next, The Night Owls.

Joseph J. Sullivan was the attraction at Front Street Theatre last week, and was heartily received by the audience, with whom he is an established favorite, as Danny Dolan in his drama, Blackthorn. He gives a humorous, faithful portrayal of Irish character. This week Ten Nights in a Bar Room. Frank I. Frayne next week.

ITEMS: The Cyclorama of the Battle of Gettysburg, the building for which has been in course of erection for some months past, will be open to the public this week. Manager Ford recently discovered a musical prodigy in Master Gay Hoppe, about six or seven years old. The little fellow is a native of Emmetsburg, and plays the cornet like a veteran. During the past week he has been astonishing the audiences at the Opera House, where he has been playing between the acts. Forepaugh's Temple Theatre opens for the season 9, with Rice, Cushman and Moran's Minstrels.

ST. LOUIS.

J. K. Emmet had big houses at the Olympic Theatre throughout the week closing 7. His acting has lost none of its charm and his voice retains its old-time sweetness. His new play, Uncle Joe, was given, and in it he introduced numerous pleasing songs, dances and specialties. His support was strong enough to bring about a week of the Mikado. He gives a humorous, faithful portrayal of Irish character. This week Ten Nights in a Bar Room. Frank I. Frayne next week.

Frank Mayo's engagement at Poppe's Theatre was a success. His impersonation of the picturesque character of Davy Crockett had all the old-time fire and enthusiasm, and his co. gave him the very best support. This week instead of The Legal Document, as was announced, the Thompson Opera co. will play an engagement for a week at the Mikado. Said Fasha was revived at Schneider's Garden by the California Opera co. to good business. It proved a big success earlier in the season and was still more so at its revival. It will continue this week when the season closes.

The People's Theatre had an auspicious opening week with Beacon Lights. It was given at this theatre last season, but this season it is better than ever. The co. is a good one, and all the surroundings were excellent. Some of the scenes were particularly fine. This week Martin Hayden in Held in Slavery.

ITEMS: Manager Ryan must be congratulated on the handsome appearance of his theatre. It is a beauty, and one of the prettiest places of amusement in the city, if not in the country. Maud White who is doing excellent work in J. K. Emmet's co. is a St. Louis lady. John W. Norton is back from New York, looking younger and better than he has for many a day. The season at the Grand Opera House opens 9, with the engagement of Miss Wainwright in Twelfth Night. Extensive preparations are being made for its production. Beacon Lights was bought by Spencer Cohen, the present business manager of the co., from the author, George Leacock, last week. Last season considerable litigation resulted from a misunderstanding between these two. Now everything will be plain sailing. The same courteous gentlemen will be in front of the Grand Opera House this season as were there last. Manager McManus will be as polite and full of practical ideas as ever, and his handsome assistant, Willie Waters, will preside as gracefully as heretofore. The St. Louis Exposition opened its doors last week for the sixth annual season. It is better and bigger than ever. From the opening night it has had a large attendance.

BROOKLYN.

Little Lord Fauntleroy was played to large business at the Park Theatre ending week 7. Ray Macbeth made a hit in the title role. Dockstader's Minstrels opened to good business 9. Next week Drifting Apart.

At the Brooklyn Theatre, A Legal Wreck did fairly well. This week's attraction is True Irish Hearts, which drew large audiences here for two seasons past and bids fair to do equally well this time.

The Madison Square co. in Captain Swift proved the best opening week attraction that the Grand Opera House has ever had. The house was filled at every performance. Hankind was presented 9. business was fair. Next week Lewis Morrison in Faust.

The Gaiety continues to do well. Last week the seating capacity of the house was tested at nearly every performance. Sheffer and Blakely's Bright Lights being the attraction. Andy and Annie Hughes' First Prize Ideals 9. The audience was of good size.

Hyde and Behman's audiences were large and enthusiastic week of 7, and Manchester's Night Owls played one of the best engagements they ever had at this house. Sam Devere's Big Boom week of 9. Next, Hyde's Specialty co.

BROOKLYN, L. I.

Lewis Morrison opened his season 9 at the Amphion Theatre, producing his magnificent Faust, with entire new scenery, costumes, etc. Business promises to be very large during the week.

Tamshell's co. in Bird-4-Bras played to good

better at Lee Avenue Academy, opening week ending 2.
 Bartley Campbell's Siberia did good business at the Amphion Academy of Music opening week ending 2.
 W. H. Powers' co. in The Ivy Leaf was well patronized at Proctor's Novelty Theatre, opening week ending 2.
 N. S. Wood in Out in the Streets did satisfactory business at the Lyceum.

PITTSBURGH.

Frederick Ward appeared at the Grand Opera House during the past week in a round of legitimate dramas. His support was fairly good, and the different pieces were staged elegantly and appropriately. Business good. Tannhill's Eric-a-Brac co. this week.

Lizzie Evans presented her new play The Buckeye at the Bijou. It was very well received. The piece gives the little comedienne full scope for the display of her talents. She was fairly well supported. W. J. Scanlan opened 9 for the week.

Davens's Allied Attractions gave a good performance at the Academy, and the patronage was quite liberal. Rose Hill's Burlesque co. this week.
 Peter H. Baker did a good business at Harris's Passion's Slave this week.

ITEMS: A. J. Shedd, late assistant manager of the Bijou, will manage the Kate Cartleton co. this season. W. J. Magee left last week to join The Wages of Sin co. Two matinees will be given each week at the Bijou this season and only one at the Grand. Lizzie and Larry Smith will be members of Manager Williams' Specialty co. this season. Conlon and Dougherty joined the Davens comb. here. William Stuart will shortly sever his connection with the Frederick Ward co., in order to accept a position with the Richard Mansfield co. Tim Carroll, scenic artist at the Bijou, is engaged getting up the scenery for George Jenks' C. S. Mall. Lizzie Evans is an honorary member of Memphis Lodge of Elks. Conlon and Dougherty made a hit at the Academy last week. J. E. Murray and wife of this city, left here for Philadelphia, where they commence rehearsals with the Carleton Opera co.

WASHINGTON, D. C.

The National opened with Ezra Kendall's co. in A Pair of Kids.

Harris' Bijou, freshened up considerably, opened with After Dark to good houses. The audiences seemed delighted with the performances. This house promises a long list of first-class attractions for this season. Prices somewhat higher than heretofore. Matinees, Tuesday, Thursday and Saturday.

Although's opens with the Rhan co. in Surprises of Divorce.

Night Owls at Kernan's 9.

Era Kendall celebrated his birthday 4, and was the recipient of a handsome diamond locket.

Manager P. L. Britton, of the Bijou, has returned from a long and pleasant vacation. Among other improvements he has had the lobby of the theatre handsomely decorated and brightened up.

The stockholders of the new theatre being built upon the Lincoln Hall site, announced that it would be ready to open about the middle of October. As the building is not yet under cover I can't see how this can be. No positive arrangements as to its management have been made. I think that I know who will have it, but can not say just now. If I am right, Washington will probably have a place where concert cos. can be accommodated much better than for some years past.

ALABAMA.

ANNISTON.—Noble Street Theatre (J. H. Noble, manager): George Wilson's Minstrels will open the season at this house 12. There have been several needed improvements made on the stage at this house that will be greatly appreciated by the cos. playing engagements here. Manager Noble has booked some of the best attractions that are coming South this season. The prospects are that we will have a good season, as all the iron industries for which this city is noted, have been running on full time all the summer, and have orders enough ahead to last till next summer.

ARKANSAS.

HOT SPRINGS.—Opera House (Garratt and Van Vleet, lessees): Goodyear, Cook and Dillon's Minstrels packed the house Aug. 27. The formal opening of the house occurs 19 with the McCollin Opera co. as the attraction. ITEM: The management of the Opera House have booked the best attractions for this season. They deserve substantial support from our theatregoers.

CALIFORNIA.

SAN DIEGO.—Louis' Opera House (Isidor Louis, manager): Charles A. Gardner pleased a large audience Aug. 27, with his songs and clever acting in Fatherland. He left here satisfied, financially at least. Mr. Gardner carries the burden of the play on his shoulders or rather voice, for the co. supporting him could be improved.

OAKLAND.—Oakland Theatre (A. W. Stillwell, manager): Edward Harrigan in Old Lavender and Cordelia's Aspirations drew crowded houses Aug. 27, 28.

FRESNO.—Riggs' Theatre (Charles Riggs, manager): This house will open with Hoyt's Parlor Match.

SACRAMENTO.—Clunie Opera House (C. P. Hall, lessee): The City Directory drew crowded houses Aug. 24 and 25. Every member of the co. is an artist. ITEM: Miss Ollie Archmere, of The City Directory co., is a Sacramento girl born and bred. Her appearance on the stage was the signal for an outburst of applause on the part of her many friends, and she was the recipient of an elegant floral offering. Negotiations are in progress for the lease of the Clunie Opera House, to a gentleman who proposes to turn it into a house similar to the Tivoli, of San Francisco, and to organize a permanent opera co. for it.

LOS ANGELES.—Grand Opera House (Harry C. Wyatt, manager): Rose Coghlan drew good houses Aug. 26-31, and gave entire satisfaction in Jocelyn, Naks and Faces and Forget-Me-Not. PEOPLE'S THEATRE (W. C. Crobie and C. T. Arper, managers): James M. Ward and Carrie Clarke Ward did good business week of 26, being the last of their engagement in Peep O'Day and Arrah-Na-Pogue.

COLORADO.

DENVER.—Robert Mantell received large patronage at the Tabernacle Aug. 26, with Monbars. His support, with the exception of one or two members, was weak; but the star himself made a decidedly favorable impression, as did also Miss Behrens. It was Mr. Mantell's first appearance in Denver. Week of 9 Edward Harrigan. ITEM: Manager McCourt, of the Tabernacle, will make a trip to New York early this season, to arrange with a couple of prominent playwrights, for the production in Denver of this season of a drama said to be above the average. He has a strong list of attractions booked for this season.

CONNECTICUT.

NEW HAVEN.—Proctor's New Haven Opera House (Proctor and Turner, managers): Ferncliff delighted fair houses 2, 3. The co., with E. H. Vanderfelt leading was the best New Haven has seen this season. The play is exceedingly interesting throughout, and contains just enough of the comedy element as portrayed by J. R. Maher and Rebecca Warren. James O'Neill in Monte Cristo drew a good house 4. The Ruling Passion to light business 5. 7. HYPERION THEATRE (G. B. Bunell, manager): Natural Gas to light business 7. Co. very good, keeping the audience convulsed with laughter until the final fall of the curtain. ITEM: Manager Van Buren, formerly of the Grand Opera House, will, this year, have charge of the Hyperion. Workmen are still busy employed at the Hyperion and the Grand Opera House, but Mr. Bunell proposes to have both houses open about 15.

WATERBURY.—Jacques' Opera House: Rice's Evangelist Aug. 12 to big business. James O'Neill in Monte Cristo to a large house as usual 3. Lena Loeb, the electric girl, gave a series of pleasing entertainments 4-6.

BRIDGEPORT.—Hawes Opera House (R. Tomlinson, manager): James O'Neill in Monte Cristo opened his season to good attendance 2. Donnelly and Girard in Natural Gas 5. Considering the scarcity of the comedy, they were entitled to much

better patronage than they received, which was only fair. Fern Cliff was presented for the first time in this city 6, and filled the balance of the week to wretched patronage. E. H. Vanderfelt as Tom enacted the role in a manly and heroic manner. He was ably seconded by William Hawthorn as Jim. T. J. Harwood, and was well received. Belle Flohr as Annie (Tom's wife) depicted the role of the broken-hearted wife and mother in a pathetic and womanly manner. Manager E. D. Shults informs me that an entire set of scenery was made and painted for the piece and forwarded to New Haven, where the co. opened Sept. 2; but, owing to mismanagement, the entire set was wrongly constructed, and could not be used. Another set has been ordered, and will be seen for the first time at the Union Square Theatre, New York, 6.—PROCTOR'S GRAND OPERA HOUSE (Proctor and Belknap, managers): The Ruling Passion 2-4, with Lotta Church in the leading role, drew fairly well. Dan Mason in A Clean Sweep 5-7. Fair business. The skit serves as a vehicle for Mason and his co., to show their various specialties.—ELKS: The Elks will have a benefit 9, with Louis James in Virginius as the attraction. After the performance a reception will be tendered to the co., and the press.—ITEM: The season at Wagner's Garden closed 7.—Manager A. J. Faust had a benefit 6, and realized a handsome sum. His friends presented him with a gold-headed cane.

FARRINGTON.—Opera House (F. R. Matthaeus, manager): Dan Mason's Clean Sweep co. to big business 3. The various specialties with which the piece abounds kept the audience in a constant roar of laughter.

NAUGATUCK.—Gen Opera House (Jacques and Beardsley, managers): Hardie Von Leer co. Aug. 30 in On the Frontier, were greeted with a fair house. Curtain recall after every act, and the entire were called before the curtain after the fourth act.

WINSTED.—Opera House (J. E. Spaulding, manager): Lena Loeb, the Electric Girl and Mind Reader to a small audience. J. S. Murphy in Shaun Rhue was greeted with a good house.—ITEM: E. W. Penn, the treasurer of the Opera House, has resigned. Edward Norville has assumed the position.

HARTFORD.—Opera House (F. F. Proctor, manager): Tom Ricketts in Duvar 2, 3. Fair business. Farcliff 4, 5, was very well presented to good houses. James O'Neill 6, 7, in Monte Cristo. Mr. O'Neill, as usual, gave an excellent performance, and was very well received.—ARMORY HALL (Miller and Pike, managers): A. M. Palmer's co. in Jim, the Penman 3, to a small but appreciative audience. The piece was handsomely staged, and the cast excellent. Donnelly and Girard in Natural Gas, to small business.

MYSTIC.—Opera House (Ira W. Jackson, manager): Reuben Glue was presented 6 to a crowded house.

WILLIMANTIC.—Loomer Opera House (S. F. Loomer, proprietor): Peck's Bad Boy (Atkinson's), to a good house. Hardie and Von Leer in On the Frontier, to a top heavy house 6.

DAKOTA.

SIOUX FALLS.—Grand Opera House (S. M. Blair, manager): The Clair-Pattie co. opened the season at this house.

GEORGIA.

GAINEVILLE.—Stringer's Opera House (D. M. Stringer and Co., managers): This house opened for the season 23 with Allen's Minstrels. Mr. Stringer has several good attractions booked for this season. Good cos. draw well here, but had ones had better go somewhere else.

ILLINOIS.

LINCOLN.—Gillett's Opera House (R. C. Maxwell, manager): Elliott's Jolly Voyagers had light business Aug. 27, 28. Maud Atkinson to fair business 2. Gibney, Gordon and Giotin 3-week in repertoire.

FREESPORT.—Germania Hall (H. J. Moogk, manager): Theatre and Cooper's Michael Strogoff co. to a poor house Aug. 29; satisfactory performance.

STERLING.—Academy of Music (Purcell and Haskell, managers): This house was opened for the season with Michael Strogoff Aug. 27. Aiden Benedict in Fabio Romani 30; co. good.—WALLACE OPERA HOUSE (Lawrie Brothers, managers): The season opened at this house with Newton Beers' Lost in London Aug. 22.

DIXON.—Opera House (A. E. Truman, manager): House dark owing to Nellie Walters in Ciss-Cross having canceled.

CAIRO.—New Opera House (Sol A. Silver, manager): The new Cairo Opera House is one of the prettiest in the State and, from the class of plays that the management has booked, we can look forward to an unusually attractive season. The house is now open for the season.

ROCKFORD.—Opera House (C. C. Jones, manager): Eunice Goodrich week of 2 to good houses.

CHAMPAIGN.—Walker Opera House (S. L. Nelson, manager): The Gibney, Gordon and Gilder Dramatic co. week ending Aug. 31.—ITEMS: D. B. Smith, business manager of the Fabio Romani co. was in town last week.

CANTON.—Opera House (C. N. Hinkle, manager): The season opened with Elliott's Jolly Voyagers to crowded houses 4, 5.

DANVILLE.—Grand Opera House (William Stewart, manager): The season here was opened 2 by the Leslie Lee co. for one week's engagement in the following repertoire: Dad's Girl, Sea of Ice, Richard C. White's version of She, Furnished Rooms, East Lynne and Lady of Lyons. The house was packed every night of the engagement.

SPRINGFIELD.—Chatterton Opera House (J. H. Freeman, manager): Davy Crockett was presented by Frank Mayo to a fair-sized audience Aug. 31. Aiden Benedict presented Fabio Romani to a small house 5.

JOLIET.—Opera House (R. L. Allen, manager): Fabio Romani, with Aiden Benedict in the leading role, well supported by a good co., 4. Fair business.

GALESBURG.—New Opera House (W. F. Bailey, manager): Willey and Stewart's Minstrels to fair business 3. Horace Lewis, booked for 7, canceled.

INDIANA.

LAFAYETTE.—Grand Opera House (Geo. H. Dickinson, manager): The season opened 2 with Hoyt's Brass Monkey. This was the initial appearance of the co. this season. They were greeted with a large audience and gave a fair performance. Lilly Clay's Gaiety co. to good business 3. Effie Ellsler 4-6.

PORT WAYNE.—Masonic Temple (J. H. Simonson, manager): This house opened the season very favorably Aug. 31 with Thomas W. Keene in Othello. George Leach as Iago did commendable work. The house has been furnished throughout with new scenery and presents an attractive and refreshing appearance. Lilly Clay's Burlesque co. drew a fair house to inferior business 2. Old Homespun pleased a small house 4.—THE PEOPLE'S THEATRE (George Tucke, manager): Prof. Kennedy the mesmerist, opened this house to good business 2.—PERSONAL: Will Friend left here this week for Philadelphia where he joins Ann: Pixley's co. as comedian.

COLUMBUS.—Schwartzkopf's Opera House (J. G. Schwartzkopf, manager): Opened the season Sept. 2 with the Thayer Comedy co. A poor and similar business.—ITEM: This house has been somewhat improved in appearance by the decorations and painters. The Thayer Comedy co. played Davy Crockett under the title of the Backwoodsman's Bride.

EVANSVILLE.—Opera House (T. J. Grover, manager): Effie Ellsler in The Governor's 2 and 3 to poor business. In The Governor's, Miss Ellsler has an excellent play and deserves success.

ELKHART.—Bucklen Opera House (J. L. Brodrick, manager): This house was opened for the season by the Chip O' the Old Block co. The weather being warm the co. did not receive the patronage it deserved. Messrs. Scott and Mills were excellent.

NEW ALBANY.—New Albany Opera House (John Harbeson, manager): Chip O' the Old Block co.

TERRE HAUTE.—Opera House (Wilson Nyrlog, manager): Hoyt's Brass Monkey to a good house 3. Lilly Clay Gaiety co. drew a large house 5 and gave a good variety performance.—ITEM:

Manager lack of the Lilly Clay co. has just purchased a fine Pullman parlor and sleeping car which the co. will hereafter travel in.

PERU.—EMERICK'S OPERA HOUSE (S. C. Constant, manager): The Rose Lisle co. opened 3 in Only a Working Girl. Good company and business the same.

SOUTH BEND.—Good's Opera House (J. V. Farrar, manager): The Star Dramatic co. a week, to fair business.—ITEM: J. V. Farrar, who for the past few years has been connected with Herne's Hearts of Oak as advance, will start out with the Labadie-Rowell co. holding in the same capacity.

IOWA.

MARSHALLTOWN.—The Odeon (H. J. Howe, manager): Newton Beers' Lost in London to good business. Aug. 2. A Noble Outcast to light business 3. Newton Beers' Enoch Arden also to light business 5.—ITEM: At a meeting of the Board of Directors of the Marshalltown Opera House Co., Mr. H. J. Howe was elected manager for the coming year.

FORT DODGE.—Fessler Opera House (Guy Rankin, manager): The Garvin Dramatic co. Aug. 26 playing three nights.

OSKAHOA.—Masonic Opera House (G. N. Beechler, manager): The Noble Outcast Aug. 24 did fair business. Co. a little weak. Rantrow's Pathfinders week of Aug. 26 despite the extreme heat did good business. Newton Beers' Lost in London gave an acceptable performance to medium business 2.

BOONE.—Phelps Theatre (C. E. Phipps, manager): The Noble Outcast 3 to good business. The play gave entire satisfaction. The co. is first-class in every respect. Charles Wells and Lawrence Grant are old time favorites in Boone. Due: Mattie Vickers 2.—ITEMS: Manager Frazer was highly pleased with the elegant settings given him by stage machinist Tryon. The 25th celebration of the landing of the Swedes in America occurs 14, and exercises will be held in the theatre that night.

CEDAR RAPIDS.—Greene (F. A. Simmonds, manager): Newton Beers' Enoch Arden co. to fair business 4.—ACADEMY OF MUSIC (E. M. Sefton, director): Hans Albert Concert co. 6.—ITEM: Owing to the illness of Mrs. Dollie Nobles, the Milton Nobles co. did not play 2 as advertised. The co. proceeded Westward 3.

COUNCIL BLUFFS.—Dohany Opera House (John Dohany, proprietor): Old Jed Prouty co. Aug. 21 gave two performances to fair-sized audiences. Entire satisfaction. Milton Nobles co. to moderate business in The Phoenix 1.

FORT MADISON.—Bennett Opera House (Mrs. S. B. Bennett, manager): May Bretonne co. Aug. 30, 31; fair business.

DES MOINES.—Potter's Opera House (William Foster, manager): John Dillon opened week of 2 in Circuit Judge to good business.—GRAND OPERA HOUSE (W. W. Moore, manager): A Noble Outcast came to only fair business at night with late matinee Aug. 30, 31. Good co. with a splendid attraction and deserving of good patronage. Charles Wells, Jack R. Ball, Lawrence Grant, Inez Knowlton and Mollie Jeffries are above the average. Mattie Vickers was delayed over an hour by trains in reaching Des Moines, but opened at 9 o'clock to a large audience 2. She will remain during the week.—CAPITAL CITY OPERA HOUSE (J. J. Connolly, manager): Noble Dramatic co. week ending Aug. 31.

DUBUQUE.—Opera House (Duncan and Waller, managers): Fabio Romani Aug. 31 and matinee; fair house. Enoch Arden 1; good business.

ITEMS: "Punch" Wheeler is manager of the Enoch Arden co.—Ed' Duncan, the genial manager of the Opera House, has been spending a few days in Milwaukee and Chicago.

KANSAS.

TOPEKA.—Crawford's Opera House (L. M. Crawford, manager): The season opened most auspiciously 2 with R. B. Mantell in Monbars to a packed house.

LEAVENWORTH.—Crawford's Opera House (L. M. Crawford, manager): Charlotte Thompson opened the season at this house in Jane Eyre and East Lynne 3 to good houses.—ITEM: Crawford's Opera House in this city has had numerous improvements made to it on a very expensive scale. The dressing rooms have all been renovated and refitted throughout. The proscenium is flanked on either side by a massive panel of hammered brass, producing a most bizarre effect. The boxes, eight in number, are heavily draped and curtained. The upper four in blue silk and satin and the lower four in rose-colored silk. The appointments of the boxes are rich and elegant. The down stairs portion of the house has been thrown into one immense apartment, bisected by a broad aisle, covered with the finest Brussels carpet. The chairs, 45 in number, are of a pleasing design, and provided with yielding plush-covered backs which are decidedly inviting. The house has been certainly shown its confidence in our city by making the heavy outlay necessary to the extensive improvements. Charles P. Elliot will continue to act as manager of the Crawford. In his hands Mr. Crawford's interests will be capably and efficiently conserved.

HORTON.—Kemper's Opera House (W. H. Kemper, manager): This house has been thoroughly refitted and enlarged. New scenery, new chairs and electric light. Miss Nobles will open the house 14.—NEW HIGH STREET THEATRE (J. S. Brundage, manager): This house will be completed next month, and will open about Nov. 1.

KENTUCKY.

HENDERSON.—Opera House (R. E. Cook, manager): House opened for the season. Soap Bubble 10.

MAINE.

PORTLAND.—Portland Theatre (C. H. Newell, manager): Moulton and Amnden's Royal Alhambra co., including the well-known soprano, Kitty Marcellus, and Annie Carter in some pretty vocal numbers. Falke and Semons in musical specialties. Gilbert Sarony in female impersonation, and the Ketchen in club singing. A clever array of talent, magnificent costumes, elaborate accessories and a fine orchestra, made a decided hit and drew good audiences 4, 4. The extravaganza of Blue Beard, Sr., introducing the entire cast concluded the performance and Misses Marcellus and Carter rendered some very catchy songs most cleverly, while Frank Wright and Gil Sarony kept the audience in good humor with their quaint comedy. Every detail of the entertainment is refined and thorough, and the success of this new departure in variety work seems assured.—GREENWOOD GARDEN (C. H. Knowlton, manager): The closing week of the season has been devoted to a very good production of the Lancashire Lass and large sized audiences were present at every performance. The efforts of Allen Feeley and Mr. Herrington have been most successful and the addition of Messrs McDonald and Benn to the cast was a bright idea. Edith Herrington, Bella Barron and Jessie Oliver were all especially good. The closing week was most successful.—ITEMS: The Postage stamp co. passed through Portland 6.—The Two Sisters' co. is booked 9, 10.—The handsome and fine music of the Royal Alhambra band attracted much attention in their street parades. Miss Oliver of the Garden co. goes with the Bostonians.—Charlie Amnden's courtesies to the press are always most generous and your correspondent is never slighted.—Gertie Maddigan is a member of A Postage Stamp co.—Walter M. S. Loewell of this city, read his new lecture "Roy" at the residence of Mr. Rich 6, and made a most favorable impression; his efforts both as an author and a lecturer being of a high order.—Manager Knowlton's season at Greenwood Garden has been on the whole, very successful, and it is safe to assume that another season will see a decided change in the house.—Mr. L. F. Morris who has done some very clever work during his engagement with the Garden co., left for Boston 27, the owners of the Pavilion propose making extensive alterations next Spring and the Garden stage will be altered as well. C. M. Richardson, of this city, goes with Denman Thompson's Old Homestead co.—The costumes worn by Kitty Marcellus in the Alhambra co. were remarkably handsome.—Alice Carle goes with the Carleton Opera co. this season.

BRUNSWICK.—Town Hall (E. A. Crawford, manager): Little's World 3. Fair business.

ROXBURY.—Opera House (E. C. Heslton, ager): J. L. Little opened the season to a full

house Aug. 28; co. and scenery splendid. Amy Russell made a decided hit.

MARYLAND.

CUMBERLAND.—Academy of Music (H. W. Williamson, manager): Ullie Akersford in Annette Aug. 29 and Renah 30 to fair business only. Performance satisfactory.

FREDERICK.—City Opera House (J. Dadi-man, manager): Winnett's Passion's Slave to a fair house 3. Co. moderately strong.

MASSACHUSETTS.

SPRINGFIELD.—GILMORE'S OPERA HOUSE (W. C. Le Noir, manager): Hardie and Von Leer in On the Frontier 1 to a full gallery; other parts of the house fair. Miss Von Leer and Mr. Hardie were called before the curtain at the end of the third act. Edgar Selden in Will O' the Wisp 4 played a small audience. The co. is a good one. The Gorman Brothers' Minstrels drew a very large audience 5. The entertainment gave entire satisfaction.

FITCHBURG.—Whitney's Opera House (C. H. Dunn, manager): Frank Jones as Si Perkins to fair business 4. Audience well pleased.

NEWBURYPORT.—City Hall (George H. Stevens, agent): Fred Wilson's Two to One co. to very poor business 3.

FALL RIVER.—Academy of Music (William J. Wiley, manager): A Bunch of Keys Aug. 30 drew lightly but gave good satisfaction. Captain Swift 31 to light business. A better performance we have seldom seen here, and it is to be regretted that a house adequate to the merits of the co. and play did not attend. Held by the Enemy by a good co. 2 fully merited the packed house it attracted. Edgar Selden in Will O' the Wisp to a light house 3. A. M. Palmer's co. in Jim the Penman to big business 4.

HOLYOKE.—HOLYOKE OPERA HOUSE (Chase Brothers, managers): Fred Wilson's Two to One co. to fair business Aug. 30. Two to One is not a very strong play, and some of the co. are very poor. Ella Wilson Harry English and Edward Clarence are the only members of the craft deserving mention. Hardie and Von Leer to a top-heavy house 5. ITEM: Hardie and Von Leer paraded with an Indian brass band. Next season this co. will go to Europe.

LYNN.—PROCTOR'S THEATRE (A. H. Dexter, manager): Ferguson and Mch Aug. 29-31 to fair business. Handron's Opera House opened its season here 2 and turned crowds of people away. Good business continued. The co. is good, the music effects magnificent and the musical numbers, under the direction of G. L. Tracey, a Lynn boy, are of a very high order.—MUSIC HALL (J. W. Caverly, manager): Pat Rooney kept a good-sized audience in the best of humors Aug. 30. August Jacobs gave an intelligent but rather extraordinary performance of Leah to a fair house 2. Inigo Tyrrell, a very strong melodramatic actor, in His Natural Life to a good house 4. ITEM: Manager Anderson tells me that his new star, Inigo Tyrrell, is meeting with flattering success from the audiences that have witnessed his performances.—The Hansons are rehearsing a new piece for next season. It is not yet named. The Wild West show, The Appache, closes at Point of Pines next week.

BROCKTON.—CITY THEATRE (W. W. Cross, manager): Mr. and Mrs. Tom Daly, in Irish Heads and German Hearts, played to light business Aug. 31. Roland Reed, supported by a fine co., presented The Woman Hater to a large and enthusiastic audience 2. Isadore Rush, the leading lady, impersonates Mrs. Joy admirably. Tom Ricketts' co., in Duvar, had a small but well-pleased house 4. ITEM: Manager Cross has added several new scenes and a handsome set of willow furniture to his stage appointments this season.—Ralph Blaisdell, of town 3, looking out for the fortunes of Peck's Bad Boy.—Clark Andrews was here 5 in advance of Louis James.

WESTFIELD.—THE OPERA HOUSE (P. W. Howe, manager): This house was opened 5 by the Raynes and Prince's Right's Right co. They presented a fine performance of this spectacular comedy-melodrama to a small but very appreciative audience.

NEW BEDFORD.—Opera House (W. W. Cross, manager): Tom Ricketts, a young actor of ability, did not draw as well as the merit of himself and co. deserved 5. The three Majilons were a pleasing feature. Louis James made his first appearance here as a star 10. He was always a favorite here when with Lawrence Barrett, and he has lost none of his power to please.

ANDOVER.—ANDOVER OPERA HOUSE (Fred Hooker, acting manager): Two to One to a fair house 2. The play is novel and interesting; general satisfaction. Ella Wilson is a young actress of versatile talent. Harry English played the role of Harold Clifton for the first time and made a hit. Inigo Tyrrell in His Natural Life 3 was enthusiastically received. The entire co. was called before the curtain at the close of the fourth act. ITEM: Manager Anderson has engaged Herbert M. Colby as stage manager for His Natural Life co.—Harry English was kept busy renewing his old acquaintances while here with the Two to One co.—Louis Almusin will join His Natural Life co. at Hartford.—Manager Greene is now the proprietor of the Jay Hunt co. He will thoroughly reorganise the co. in his intention to have the best popular priced co. in the New England circuit. He has engaged Frederick Horner as acting manager of the Opera House, and will go on the road with his co.

TAUNTON.—MUSIC HALL (A. B. White, proprietor): Johnny Prindle presented Reuben Glue to a large house 2. Mr. Prindle is very clever and most of his specialties are original. Gorman Brothers' Minstrels 4, to S. R. O. with the thermometer at 8. They give a splendid performance. Arthur C. Rigby's song, "Slide, Kell, V, Slide" was encored several times. The Gorman Brothers have made an innovation in minstrelsy by discarding the old first part. I think it an improvement, as you are not racked by stale jokes and almanac witticisms.

MARLBORO.—MARLBORO THEATRE (F. W. Riley, manager): Two to One Aug. 31 to fair business. Play and co. a big disappointment. The only feature worthy of mention was the electrical machine, and that was so short in duration that it was of little account. Roland Reed 5 drew a large and delighted audience. Mr. Reed is a great favorite here. He received a banquet at the close of the performance, tendered by his many friends in this town.

CHELSEA.—Academy of Music (James B. Field, manager): Inigo Tyrrell, in His Natural Life, gave an excellent performance to a packed and delighted house. The cast was very fine. G. H. Whitman as Toby made a great hit. Harry Emmett received three curtain calls. Mr. Tyrrell as Old Josh was very clever.

HAVERHILL.—Academy of Music (James P. West, manager): Gorman's Minstrels Aug. 31 to a good house. Will O' the Wisp, to a fair audience. Play and co. good. Two to One was presented 5. Unsatisfactory performance.

SOUTH FRAMINGHAM.—Elmwood Opera House (E. E. Marden, manager): Wallick's Cattle King to a fair house 6. Excellent performance.

MICHIGAN.

DETROIT.—DETROIT OPERA HOUSE (J. C. Whitney, manager): Robert Downing opened both his own and the regular season 2, presenting Virginius to a large and appreciative audience. Mr. Downing presented his new play Count Claudio 3. It is founded on Marie Cowell's story "The Vendetta." It is a romantic play of absorbing interest. Eugenie Blair was excellent as the Countess Ravenna, and dressed the character elegantly. Libbie Grabowski, who has adopted the stage name of Olga Verne, made her debut in Count Claudio. She did her devoir sans peur et sans reproche. Her voice is musical, and at no time was she affected with stage fright. Count Claudio was repeated 4. Herman Merivale's romantic drama The White Pilgrim was produced by Mr. Downing for the first time on any stage.

Cast: Mr. Robert Downing
 Mr. Edward Holland
 Mr. Edw. J. Shaw
 Mr. Giles Shaw
 Mr. Wm. Shaw
 Mr. Fred. Shaw
 Mr. Howard Gould
 Mrs. F. M. Bates
 Miss Olga Verne
 Miss Eugenie Blair
 The local critics have accorded it the highest commendation, and predict that Mr. Downing has in it a play which will add greatly to his reputation. Eugenie Blair as Thordis, a christian maiden, showed evidences of decided talent for tragedy.

Giles Shine's efforts were praiseworthy, as in fact they have been in each part he has assumed during the engagement. Olga Verne, Detroit's debutante, did her small part very nicely. **MUSE'S GRAND THEATRE** (C. A. Shaw, manager) will open its regular season on 4 with Hallen and Hart in their farce comedy *Later On*. **WHITNEY'S GRAND OPERA HOUSE** (C. H. Garwood, manager): Draper's *Uncle Tom's Cabin* co. finished a good week's business. **ITEM:** The Detroit Opera House and Miner's Grand Theatre have been supplied with the automatic opera glass boxes.

BAY CITY.—**GRAND OPERA HOUSE** (J. W. Buckley and Powers, managers): A Royal Pass opened the season 1. Play and business good.

OWASCO.—**SALISBURY'S OPERA HOUSE** (F. Ed. Kohler, manager): Jane Combs in *Black House* 3, gave a very artistic performance to light business. Gilbert and Dickson's *She* co. 5 to very poor house.

GRAND RAPIDS.—**POWERS' OPERA HOUSE** (F. H. Cobb, acting manager): Old Homespun, a new rural play, under the management of C. H. Garwood, lessee of Powers and Redmond's Opera Houses in this city, was presented 3, with but fair success financially. The play has elements of success but needs greater care. George Ober in the title role was painstaking in his work. **RENNON'S** (E. R. Salter, acting manager): A *Legal Wrong* met with all the success possible, considering the extreme warm weather. The scenery was especially fine and the story of the play interesting. **ITEM:** Overdraws. **SMITH'S** (W. R. Smith, manager): A variety performance of more than average merit has met with good warm weather success this week. The *St. Belman* in trapeze evolutions were the feature of the programme and introduced some entirely new and novel features.

PORT HURON.—**CITY OPERA HOUSE** (L. A. Sherman, manager): Jane Combs, assisted by Frederick Clarke, in *Black House*, gave an excellent entertainment to good business Aug. 3. George C. Staley, in *A Royal Pass* 2. This is a new play and gave splendid satisfaction. Frank Lindon, assisted by Edna Barrie, in his own version of *Dumas' Monte Cristo* 4, and *The Son of Monte Cristo* 5. This is an excellent co., but owing to the warm weather their houses were poor.

JACKSON.—**HIBBARD OPERA HOUSE** (Tavernier Bros., managers): Scott and Mill's *Chip o' the Old Block* co. to good business Aug. 3. The Baldwin-Melville Dramatic co. opened a week's engagement to a large house in *The Galley Slave* 2.

BATTLE CREEK.—**HANSEN'S OPERA HOUSE** (E. R. Smith, manager): Scott and Mill's *Chip o' the Old Block* to good house Aug. 3.

KALAMAZOO.—**ACADEMY OF MUSIC** (B. A. Bush, manager): Old Homespun drew a small house Aug. 3. This play is new and will need some pruning and revising. It has many strong points, and will undoubtedly make a strong play. *Chip o' the Old Block* did fair business 3. **OPERA HOUSE** (W. R. Solomon, manager): The Star Theatre co. in repertoire at popular prices week of 25.

LANSING.—**OPERA HOUSE** (M. J. Buck, manager): Mattie Bernard-Chase gave entire satisfaction in *Little Coquette* Aug. 3. *Chip o' the Old Block* 3. This play is this far the best ever. Mattie Bernard-Chase playing *Phryne* as well as could be desired. Old Homespun to a fair business 3.

MANISTEE.—**OPERA HOUSE** (P. J. Miller, manager): Jane Combs in *Black House* to fair business 3.

ADRIAN.—**CROWELL OPERA HOUSE** (Charles Humphrey, manager): Milt Barlow, supported by an excellent co., in *Three Wives to One Husband* to a good house 4.

MINNESOTA.

MINNEAPOLIS.—**GRAND OPERA HOUSE** (J. F. Corbally, manager): Rico's *Corral* co. opened a week's engagement 2 to a much larger house than the performance deserved. The cast is not as strong as last year, except numerically. The dancing of Anna Glover, and the specialties of Chas. J. Hagan and the Alexander brothers were of pleasing interest. This house is equipped with a supply of automatic opera-glass boxes. **HARRIS' McNEVIN AVENUE THEATRE** (S. H. Friedlander, manager): The regular season opened 2 with *Patti Ross* in *Margery Daw*. The large audience which greeted this charming comedienne was kept in continual laughter by the amusing situations of the play, and the prints of the star, around whom the interest centers. Her support is not above the average. **ITEM:** Friedlander has redecorated the lobby and placed automatic opera-glass boxes at each seat. A fine collection of bric-a-brac has been distributed throughout the interior. **BIJOU OPERA HOUSE** (Frank L. Bixby, business manager): The Mortimer Comedy co. with John W. Burton, formerly a member of the *Funnel* co., in the leading role, presented *Larking to Good Business* 2. The co. is a strong and well-acted one. **ITEM:** Burton deserves special mention. **PENCE OPERA HOUSE** (Frederick Beck, manager): The presentation of *Our Scotch Lassie* by the stock co. 2 was enjoyed by a large audience. Good business continued.

PERSONAL: Russell Wood, for some time connected with P. Harris' Washington Theatre, is now on the staff of the Minneapolis Opera House. **ITEM:** Margery Daw by Tom Craven, received its initial production at Harris' McNevin Avenue Theatre 2. There is nothing about the play to especially commend it. It serves as a very fair medium through which to display the ability of a remarkably clever woman. The interest centers in the star and she never allows it to waver. *Patti Ross*, in the title role, scored a hit. Her support is mediocre.

ST. PAUL.—**NEWMARKET THEATRE** (L. N. Scott, manager): *Gilmore's Twelve Tunes* Templeton and *Black House* week of 2. **HAM'S THEATRE** (Walter Dean, manager): House dark week 2. **OLYMPIA THEATRE** (W. J. Wells, manager): *Nobel Livingstone's California Galley* co. week closing 2. Good business.

ROCHESTER.—**GRAND OPERA HOUSE** (W. H. Wright, manager): The *Opera Land* of Nod was very prettily presented by house talent Aug. 22 and was repeated 2 to a crowded house. **STANDARD THEATRE** opened 3 for a week.

RED WING.—**RED WING OPERA HOUSE** (Geo. Wilkinson, manager): Mortimer Comedy co. Aug. 29 to fair business. *Stewart's Concert* co. 30, 31. Small houses, mainly due to the unusual heat. **ITEM:** Charles L. Kellogg, formerly manager of the Red Wing Opera House, and last season advance agent for Nellie Walters, left 30 for Dubuque, Ia., to go in advance of Beach and Bowers' *Minstrels* this season.

ST. CLOUD.—**ST. CLOUD OPERA HOUSE** (E. T. Davidson, manager): W. J. Gilmore's *Twelve Tunes* co. to fair business Aug. 30. This is without doubt a great attraction, but is on too large a scale to be a success in a small house. **ITEM:** E. T. Davidson assumed the management of the St. Cloud Opera House 1, and is now remodeling the house throughout. New opera chairs have been ordered, the floor is being raised and will be carpeted. Four new sets of scenery are now in place and when the house is formally opened, which will be about 25, St. Cloud can boast of as neat and convenient an opera house as will be found in the Northwest.

MISSOURI.

SEDALIA.—**WOOD'S OPERA HOUSE** (H. W. Wood, manager): *Little's World* 4. The *Golden* 13, 14.

ST. JOSEPH.—**TOOTLE'S OPERA HOUSE** (L. M. Crawford, manager): The regular season was opened 3 by Robert Mantell, supported by Miss Hebrons and a first-class co. *Minstrels* were presented to a large audience. Tootle's looks fresh, neat and thoroughly comfortable in his new coat of paint and frescoing. The automatic opera-glass boxes will shortly be introduced. **THE GRAND OPERA HOUSE.**—This house is now being thoroughly rebuilt, but not as rapidly as it should be to get the benefit of the exposition business. **ITEM:** The new Era Exposition opened 1 in a most auspicious manner. It is a most novel and wonderful exhibition, combining all the varied features of mechanical and agricultural display with numberless other attractions, both of a musical and theatrical nature. The feature worthy of mention to-day is the orchestra here for a month; Bach's, which ranks with Theodore Thomas'.

MONTANA.

HELENA.—**MING'S OPERA HOUSE** (John Maguire, manager): Duncan B. Harrison in *The Paymaster* closed a week's engagement Aug. 3. **ITEM:** Harrison's singing and dancing were of a high order. He will begin an engagement at the Grand Opera House, San Francisco, in The Corralco Brothers, afterward playing the Pacific Coast and Montana Circuit.

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NEBRASKA.

LINCOLN.—**FUNK'S OPERA HOUSE** (Crawford and McReynolds, managers): Richard Golden made his first appearance here as a star in *Old Jolly Prosty* Aug. 29. Business fair considering the heat. The regular season will open 4 with Robert Mantell in *Minstrels*. **ITEM:** The Eden Musee opened its season 2 with a good list of attractions. On the stage was the Chicago Opera co. They gave *La Mascotte*, *Erminie* and *Oliverette*. J. P. Johnson, for the past season manager of Richard Golden left the co. 2 to assume the management of the Howard Athenaeum at Boston. His place will be filled by Frank Dupree. Frank A. Lane and May Irwin will also close with this co. at Kansas City 7, the former to go with *A Midnight Bell* and the latter with the Howard Athenaeum Specialty co. Their parts will be taken by Joseph Conyers and Miss Lou Sander, the latter of whom has formerly been seen in *A Bunch of Keys*.

OMAHA.—**OPERA HOUSE** (Boyd and Haines, managers): House opened for the season. Brass Monkey 12-14.

NEW HAMPSHIRE.

PORTSMOUTH.—**MUSIC HALL** (John O. Dyers, manager): Held by the Enemy drew a fair-sized audience 5. A *Postage Stamp* did fairly well 4. **FRANKLIN THEATRE** (J. P. D. Wingate, manager): Will o' the Wisp to a small-sized audience on. *Black House* 2. J. P. D. Wingate has finished *Franklin* Theatre, and will conduct it in addition to his amusement enterprise in Exeter and Dover.

MANCHESTER.—**MANCHESTER OPERA HOUSE** (E. W. Harrington, manager): This house opened Aug. 29 with Gorman's *Minstrels* to big business. Pat Rooney to light house 3. He should get a new piece, as Pat's *Wardrobe* has ceased to be a novelty. Held by the Enemy drew well 4. The performance was well up to that of previous engagements. **PERSONAL:** Henry C. Tryon left 3 for Lowell, to do the scenic work for the new theatre being built there. Manager Harrington is more than satisfied with his work here.

NASHUA.—**NASHUA THEATRE** (A. H. Davis, manager): A Social Session was produced 2 by A. Postage Stamp co., only a small audience in attendance. The play, although rather dull at times, on the whole was very lively and entertaining. Miss Hayden as Daisy, and Arthur Gibson as the author, as *De Long Washbrook*, made decided hits of last year. The *Black House* drew an excellent house. **ITEM:** A large crowd. **FRANKLIN OPERA HOUSE** (A. H. Davis, manager): Two to One to small business 4. *Howorth's Hibernica* 2, playing to medium-sized house.

NEW JERSEY.

HOBOKEN.—**H. R. JACOBS' THEATRE:** In the Ranks continued to medium business all last week. This week a good house greeted the opening performance of *The Blue and the Gray*. The piece is sensational with war reminiscences; but the story is disconnected in many places the threads of either cut or neglected. The co. is a very fair one. **ITEM:** The *Black House* drew a small house. **FRANKLIN OPERA HOUSE** (A. H. Davis, manager): Two to One to small business 4. *Howorth's Hibernica* 2, playing to medium-sized house.

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the line as a first-class house. Mr. Barnes and St. Lucia will equally divide the time this week. Although the old Leland, now Jacobs' Opera House, has been open for several weeks, absence from the city has precluded any notice from us until the present time. While no radical changes have been made in its arrangements it has nevertheless been put through a process of rejuvenation at the hands of the decorator and presents an entirely changed appearance. Beginning with the exterior a change is made from the former sombre coloring to a combination of white and gold, which renders it plainly visible blocks away. The vestibule and foyer are also treated in light colors and the interior decoration has for prevailing colors those of the outside, white and gold. Down stairs the old leather-covered seats have been partially replaced by handsome plush-covered chairs, the floors are newly carpeted and the whole has been made as bright and open as paint and good taste could make it. Chapman and Sellers' *My Partner* co. has been playing for the week now nearly ended to a succession of large audiences. Beginning with *My Partner* Louise Buckingham in *Minstrels* will be the attraction. The new *Hibernica* at Blocker Hall is rapidly nearing completion and is the pride of Albanians. It is, or will be, one of the finest theatrical structures in the country, and it will be opened Oct. 10 with Theodore Thomas' orchestra.

SUFFALO.—Last week being fair week, considerable disappointment was felt on account of the theatre generally doing a comparatively small business, though it improved with cooler weather the latter part of the week. **ACADEMY OF MUSIC** (Meech Brothers, managers): The season's opening introduced *Verona* (J. B. Starlight 2-4). Cal Wagner a *Minstrel* the latter half of the week. Estelle Clayton opened 9 in her new play, *On the Hudson*. **STAR THEATRE** (Meech Brothers, managers): *Black House* was the opening card at this house. Criticism on the piece will be more appropriate later on, as it has to be materially shortened and was so the latter part of the week. On the whole, Mr. Hagan's play has been favorably received. Featherbrain in the attraction this week. **COURT STREET THEATRE** (H. R. Jacobs, manager): The *Boy Tramp* week of 7. Tony Pastor's comb. this week. **COMBINE LYCEUM** (Jacobs and Kimball, managers): Ferguson and Mack in McCarthy's *Minstrels* played the audience of last week. *Alone in London* 2. **ITEM:** Albert H. Hagan, the author of *Jeannette*, was in the city during the performance of his piece. He was called for on the opening night. *Oliverette* was given at the Gaiety. Tony Ryan and Ella Weaver are among the old performers.

PENN YAN.—**CORNWELL'S OPERA HOUSE** (G. R. Cornwell, manager): Mora gave a good performance 3 to fair business.

SCHENECTADY.—**CENTRE STREET OPERA HOUSE** (Sherlock Sisters, managers): The new management assumed control 1. Manager Mariette retiring. *Howorth's Hibernica* co. to good business 2. Edith St. Clair and Edward M. Fawcett deserve special mention. The Lyceum Theatre co. presented *Sweet Lavender* before a large and highly appreciative audience at advanced prices 2. Charles Hower in *Check*, played a fair-sized audience 7. This theatre presents a very neat appearance. **UNION OPERA HOUSE** (P. D. Van Patten, manager): This house opens 9 with the *Nora* co. for one week, at popular prices.

PORT JERVIS.—**LEE'S OPERA HOUSE** (George Lee, manager): Anna Boyle week of Aug. 26. Miss Boyle failed to appear all owing to illness caused by overwork and the last three nights were played to very light business. Casey's *Troubles* with Lillian Kennedy and Alfred Kelly drew a big house 2. They played only the gallery and neither the play nor the players, excepting Kelly himself, satisfied the more intelligent portion of the audience. Helen Hylton in *Black House* 1. *Jeannette* 2. *Alone in London* 3. *Black House* 4. *Black House* 5. *Black House* 6. *Black House* 7. *Black House* 8. *Black House* 9. *Black House* 10. *Black House* 11. *Black House* 12. *Black House* 13. *Black House* 14. *Black House* 15. *Black House* 16. *Black House* 17. *Black House* 18. *Black House* 19. *Black House* 20. *Black House* 21. *Black House* 22. *Black House* 23. *Black House* 24. *Black House* 25. *Black House* 26. *Black House* 27. *Black House* 28. *Black House* 29. *Black House* 30. *Black House* 31. *Black House* 32. *Black House* 33. *Black House* 34. *Black House* 35. *Black House* 36. *Black House* 37. *Black House* 38. *Black House* 39. *Black House* 40. *Black House* 41. *Black House* 42. *Black House* 43. *Black House* 44. *Black House* 45. *Black House* 46. *Black House* 47. *Black House* 48. *Black House* 49. *Black House* 50. *Black House* 51. *Black House* 52. *Black House* 53. *Black House* 54. *Black House* 55. *Black House* 56. *Black House* 57. *Black House* 58. *Black House* 59. *Black House* 60. *Black House* 61. *Black House* 62. *Black House* 63. *Black House* 64. *Black House* 65. *Black House* 66. *Black House* 67. *Black House* 68. *Black House* 69. *Black House* 70. *Black House* 71. *Black House* 72. *Black House* 73. *Black House* 74. *Black House* 75. *Black House* 76. *Black House* 77. *Black House* 78. *Black House* 79. *Black House* 80. *Black House* 81. *Black House* 82. *Black House* 83. *Black House* 84. *Black House* 85. *Black House* 86. *Black House* 87. *Black House* 88. *Black House* 89. *Black House* 90. *Black House* 91. *Black House* 92. *Black House* 93. *Black House* 94. *Black House* 95. *Black House* 96. *Black House* 97. *Black House* 98. *Black House* 99. *Black House* 100. *Black House* 101. *Black House* 102. *Black House* 103. *Black House* 104. *Black House* 105. *Black House* 106. *Black House* 107. *Black House* 108. *Black House* 109. *Black House* 110. *Black House* 111. *Black House* 112. *Black House* 113. *Black House* 114. *Black House* 115. *Black House* 116. *Black House* 117. *Black House* 118. *Black House* 119. *Black House* 120. *Black House* 121. *Black House* 122. *Black House* 123. *Black House* 124. *Black House* 125. *Black House* 126. *Black House* 127. *Black House* 128. *Black House* 129. *Black House* 130. *Black House* 131. *Black House* 132. *Black House* 133. *Black House* 134. *Black House* 135. *Black House* 136. *Black House* 137. *Black House* 138. *Black House* 139. *Black House* 140. *Black House* 141. *Black House* 142. *Black House* 143. *Black House* 144. *Black House* 145. *Black House* 146. *Black House* 147. *Black House* 148. *Black House* 149. *Black House* 150. *Black House* 151. *Black House* 152. *Black House* 153. *Black House* 154. *Black House* 155. *Black House* 156. *Black House* 157. *Black House* 158. *Black House* 159. *Black House* 160. *Black House* 161. *Black House* 162. *Black House* 163. *Black House* 164. *Black House* 165. *Black House* 166. *Black House* 167. *Black House* 168. *Black House* 169. *Black House* 170. *Black House* 171. *Black House* 172. *Black House* 173. *Black House* 174. *Black House* 175. *Black House* 176. *Black House* 177. *Black House* 178. *Black House* 179. *Black House* 180. *Black House* 181. *Black House* 182. *Black House* 183. *Black House* 184. *Black House* 185. *Black House* 186. *Black House* 187. *Black House* 188. *Black House* 189. *Black House* 190. *Black House* 191. *Black House* 192. *Black House* 193. *Black House* 194. *Black House* 195. *Black House* 196. *Black House* 197. *Black House* 198. *Black House* 199. *Black House* 200. *Black House* 201. *Black House* 202. *Black House*

4 to small attendance. Fields' Minstrels 5 gave an excellent performance to a large house.

BEAVER FALLS.—SIXTH AVENUE THEATRE. Cashless and Bell, managers; Fred Ward in *The Mountebank*. Aug. 30. Mr. Ward is a prime favorite here and his plays welcomed with many curtain calls. Stella Reeves as Madame made a favorable impression. The co. played to excellent business. —**OPERA HOUSE** (Orr and Rea, managers): *Star's Phantasma* to light business 2, 3. Hot weather. The Prescott-McLean co. claim to have lost one week's time through Manager Wilt, of Pittsburgh, and they may bring suit for damages. They will rehearse here for a week, opening their season in the Sixth Avenue Theatre 25.

READING.—GRAND OPERA HOUSE (George M. Miller, manager): *Montezuma's Tourists* opened the season to a large house and gave a very good performance Aug. 25. The Burglar drew a well filled house 29. 30. Atkinson's Jollities amused a good house 2, 3. Dore Davidson and Ramie Austen in *Guilty Without Crime* to good business 4. —**ACADEMY OF MUSIC** (H. R. Jacobs, manager): The house was opened week 2 by Bartholomew's *Equine Parade*. There seems to be a marked improvement in their performance. The business was the largest ever done in this house.

NEWCASTLE.—PARK THEATRE (Scorer and Lewis, managers): John Fay Palmer's co. in *The Last Days of Pompeii* to a fair-sized audience 5. —**OPERA HOUSE** (M. Allen, manager): The season was opened Aug. 31 by Frederick Ward and his excellent co. in *The Mountebank*, giving best of satisfaction to a large audience.

OIL CITY.—OPERA HOUSE (Wagner and Reis, managers): One of the finest Aug. 31 to a poor house. Keep It Dark came 1; fair business. Excellent performance.

BRIS.—PARK OPERA HOUSE (J. L. Kerr, manager): Keep It Dark to a good house 3. Bryant as Jasper Vaseline made a hit. —**CENTRAL** (Walker and Gallagher, managers): W. N. Adams' co. to fair business this week. —**ITEMS:** Manager Kerr, of the Park, has been ill for some time, but is now rapidly improving. During his illness the house was under the efficient direction of Frank Caughey, treasurer. —Henry Keller is in town visiting his family and friends.

SCRANTON.—ACADEMY OF MUSIC (C. H. Lindsay, manager): Lillian Kennedy and Alfred Kelly in *Casey's Troubles* to a packed house 5. Performance unsatisfactory. Dore Davidson and Ramie Austen in *Guilty Without Crime* 7. Good business and entire satisfaction.

PITTSBURGH.—MUSIC HALL (W. D. Evans, manager): Dore Davidson in *Guilty Without Crime* opened the season 6 to good business.

EASTON.—OPERA HOUSE (John Brunner, manager): The May Davenport Burlesque co. gave a poor programme to a similar house 2. Peck and Furman's co. in *Daniel Boone* to fair business 6.

MAUCH CHUNK.—CONCERT HALL (John H. Faga, manager): The Kittle Rhodes co. Aug. 30, 31 in *N. & M. Magdalen* and *Jess, the Rump* to good business. —**ITEM:** Frank S. Derlin, of Mauch Chunk, joined the Kittle Rhodes co. here.

PLYMOUTH.—OPERA HOUSE (R. N. Smith, manager): The Lillian Kennedy co. in *Casey's Troubles* opened the season to a crowded house 6.

WHEATPORT.—WHITE'S OPERA HOUSE (A. W. Van Anden, manager): Atkinson's Jollities opened the season at this house 18. The house has been repainted and several fine scenes added. A number of good attractions have been secured for this season.

WARREN.—LIBRARY HALL (W. A. Alexander, manager): Keep It Dark to a large house 5. Al. G. Field's Minstrels gave a very pleasing performance to a crowded house 6.

TITUSVILLE.—OPERA HOUSE (C. F. Lake, proprietor): W. T. Bryant's *Keep It Dark* co. Aug. 30 to top-heavy house.

YORK.—OPERA HOUSE (B. C. Pentz, manager): Season opened Aug. 26 with *Keep It Dark* to a good house.

DANVILLE.—OPERA HOUSE (F. C. Angle, manager): The season opens with Helen Blythe in *Mother's Love*.

SHARON.—G. A. R. OPERA HOUSE (John F. Oiler, manager): The season was opened 9 with *Justin Adams* co. for one week in *The Kappicker's Child*.

WILKESBARRE.—MUSIC HALL (M. H. Burgender, manager): Mrs. George S. Knight 7.

RHODE ISLAND.

NEWPORT.—NEWPORT OPERA HOUSE (H. Bull, manager): Jim Toe Penman opened his regular season here to good business 2. Local amateurs had the house 3. Roland Reed is always welcome here, and amused a good house 4 with his eccentric *Woman Hater*. —**ITEMS:** W. Pascoe, formerly of this city, who has been studying under Joseph Proctor, goes with *A Possible Case* this season. —**PROVIDENCE.**—PARK OPERA HOUSE (H. C. McRobert, manager): Palmer's Jim the Penman co. appeared before large audiences for three nights and matinee last week. The piece was presented here before and compares favorably with former productions. This week *A Dark Secret*. —**GALETTY OPERA HOUSE** (B. F. Keith, manager): The opening performance for the season occurred 9 with the *Corcoran* co. in *Arcturion*. During the Summer the house was remodeled and redecorated and everything both inside and out presents a very attractive appearance. —**ITEMS:** Manager Albert who has had charge of the Galeitty Opera House since its opening, severs his connection with it this week to take charge of Keith's new theatre in Philadelphia. —Fred W. Wane, formerly manager of the Standard, Brooklyn, comes to the Galeitty as manager this season.

SOUTH DAKOTA.

WATERTOWN.—GRAND OPERA HOUSE (J. F. Brock, manager): The season will open 7 with *The Swedish Ladies' National Concert* co., assisted by the humorist Melvin R. Day of Boston.

TENNESSEE.

NASHVILLE.—THE VENDOME (J. O. Nelson, manager): George Wilson's Minstrels opened the season to a packed house 6. The performance was in all respects excellent, and the applause of the large audience indicated that everybody was highly delighted. George Wilson, Lew Benedict and Emma and Arno the grotesque comedians, were cordially received. A matinee and night performance to follow on Monday closes the engagement. The *Paymaster* follows. —**ITEMS:** Manager Wilson is very much encouraged over the Vendome's bright prospects for this season. He never had but a better list of attractions, and the indications are that the public will not be slow in expressing its appreciation of his enterprise. The crops are all very fine, money seems easy and the Fall trade in all lines of business has opened up with a boom. The public therefore wants amusements, but they must be the best. Nashville is a bad place for attractions of the cheap order. The matters of difference between Mr. Washburn and the Trustees for the Masonic Theatre have not yet been settled. As a result it looks now as if the house will not be opened at all. It was to have been opened 2. Mr. Schrader is here looking after Mr. Washburn's interests. I have been advised that Cash Hale formerly manager of the Grand, is negotiating with Mr. Washburn with a view to buying his lease and his bookings. As Mr. W. M. Duncan owner of the new Duncan Hotel has purchased May's Opera House, Manager May will have to move when his lease is out in January or February. This theatre is just opposite the hotel and Mr. Duncan is going to convert it into a business block. Have heard that Manager May is trying to get hold of the Grand Opera House.

GALLATIN.—TOWNSHIPS OPERA HOUSE (D. B. Anderson, manager): A full house greeted George Wilson's Minstrels 5, when the house was opened for the season. Everybody delighted.

KNOXVILLE.—STAUD'S THEATRE (Fritz Staud, manager): The season at this house opens 9, with George Wilson's Minstrels. —**ITEMS:** The theatre has been entirely repainted and refitted and the stage has received the attention of Eugene Cramer, scenic artist for about six weeks. Eight new sets have been added to the already complete stock of scenery, also a number of new set pieces and all the old scenery has been retouched. Charles Aethel, who has been treasurer to Mrs. Longshore Potts on her Summer tour, is again filling his old position at Staud's as treasurer. —Jim McCampbell, for several

seasons stage carpenter still retains his position. —Mr. Staud says he has better attractions booked for this season than ever before, and that is saying a good deal for we saw all the best road co. last year. —A lodge of Elks is being organized and prospects look very bright.

CLARKSVILLE.—ELDER'S OPERA HOUSE (James T. Wood, manager): George Wilson's Minstrels to good business 4.

MEMPHIS.—JACKSON MOUND PARK (James Wood, manager): *Bohemian Girl* all last week, and this week. Misses Dard and Stone alternated, and both have many admirers. —**ITEMS:** Thomas Dugan, the musical director, had a benefit 31, and has gone to join Mr. DeShon in the same capacity in the comedy entitled *Mama*. —J. Hogan, treasurer of the Park resigned this week and has gone to Kansas City on private business. —Joseph Spears will sell the tickets for this season. The patrons of the theatre will be pleased to see him and hear him recount some of his wonderful exploits when he was on the road last Winter. Frank Chalfant, stage carpenter, of the theatre will be in Vicksburg for two weeks, superintending the new stage in the Opera House there.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, manager): George Wilson's Minstrels will be the opening attraction 10. This season promises to be the best in several years. Manager Albert has secured the best attractions and his bookings are so arranged that a variety of amusements will take place each week.

TEXAS.

DALLAS.—OAK CLIFF SUMMER THEATRE: The MacCollin Opera co., which has been playing here since June 10, closes a highly successful engagement 7. —**BIJOU THEATRE:** This new house, which is located in a thickly settled portion of the city, will open probably next week. A large and commodious stage has been built and new scenery put in. —**DALLAS OPERA HOUSE** (H. Greenwall and Son, managers): The first engagement for this season will be Lily Clay's *Gaiety* co. 17. —**TURNER HALL:** Goodyear, Cook and Dillon's Minstrels 4, 5. —**ITEMS:** The Dallas State Fair at Dallas Exposition, which will be held in this city Oct. 15 to 27, inclusive, promises to be one of the finest exhibitions ever held in the Southwest. Not only will Texas contribute exhibits, but nearly all the other States and Territories will be represented. An immense crowd is expected.

SHERMAN.—SHERMAN OPERA HOUSE (A. Q. Nash, manager): Goodyear, Cook and Dillon's Minstrels will open the season at this house 3. Manager Nash has renovated and repainted the house, and everything presents a bright and pleasant appearance. He has booked quite a number of good co., and the season promises to be an improvement on those in the past.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): J. Clifton Hall in *Rancho*, 3, 4. Charles E. Eldridge in *Humburg*, 5, 6. Both attractions played to large audiences.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Bergen, Leath and Myers, managers): This house opens with *After Dark* 9-11. —**THEATRE** (Mrs. W. F. Powell, manager): Bristol's *Equestrian* closed a week's engagement 7, having done fair business. —**OPERA HOUSE** (H. C. Henderson, manager): Eugene Florence and George C. Henderson in *Wick of the Woods* 5-7. —**CONIQUE** (W. H. Putnam, manager): Good co. and good business this week. —**PERSONAL:** Frank J. Antiochi, the leading light in local theatricals of this city and a most popular and worthy young gentleman, has been appointed treasurer *pro tem* of the Theatre.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (F. Riester, manager): *Hotchkiss* closed 2 owing to the illness of Marie Prescott. Last Days of Pompeii 9 week. —**GRAND OPERA HOUSE** (O. C. Genthner, manager): Closed week of 2, caused by the non-appearance of Treigan co.

WISCONSIN.

MILWAUKEE.—BIJOU OPERA HOUSE (Jacob Litt, manager): Florence Bindley opened 2 in *Dot*, doing fair business during the week. Miss Bindley is a very pleasing actress, but will never create much of an impression with *Dot*, which is the most incoherent and crudely constructed piece seen here in a long time. Were it not for the singing and dancing of Miss Bindley and the herculean efforts of Emil Hensel to create amusement out of the part of Jacob Galoot, in which he succeeds fairly well; and the good work of John Foster, as the tramp, there would be nothing to commend in the piece. —**STANDARD** (Miller and Nicolai, managers): McCabe and Young's *Colored Minstrels* gave good satisfaction to fair-sized audiences week opening 2. —**ITEM:** W. D. Coney, press agent for Mr. Litt's attractions, is very comfortably located at the Bijou, where all theatrical agents and representatives of the press are sure of a pleasant reception from this genial and obliging gentleman.

GREENSBORO.—GRAND OPERA HOUSE (James Straphia, manager): Duncan B. Harrison in *The Paymaster* to a good house 5. —**ITEM:** A competent orchestra has been secured for the Op. a. House. Prof. R. V. Hall, of Fond du Lac, has been engaged as leader. Jane Combs 11, Michael Strugol 12, Nuggs Landing 14.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. B. Haber, manager): Owing to a heavy rain which continued through the afternoon and evening of 4 the Silver King co. played to a light house. The advance sale indicated a good attendance, but the elements conspired against them. —**ITEM:** J. W. Benedict, advance agent for the *Janet* co. has been here two days trying to straighten out a middle between Manager Neumann of Milwaukee and the managers of the Fond du Lac and Oshkosh houses. The trouble arose from data made and canceled through Neumann with the local managers, while the co. were not notified of the facts. It is possible a lawsuit will be the outcome.

MANTOUCO.—OPERA HOUSE (John F. Dunbar, manager): *Janet* closed in Black House 10.

MADISON.—Grand Opera House (John F. Dunbar, manager): Work on the Fuller Opera House is being pushed as rapidly as possible. The foundation is now completed. George C. Payne, a professional acrobat who resides here, has organized a minstrel co. consisting of local talent. They will give a performance here 12.

CANADA.

LONDON.—GRAND OPERA HOUSE (Frank Kirchner, manager): A glance into the theatre shows the artists at work on the new scenery for the opening. Instead of *Chip of the Old Block* announced last week, Will E. Bart in *Tom Sawyer*, will occupy the house Fair week 4.

AUSTRALIAN NOTES.

SYDNEY. August 4, 1890. —**THEATRE ROYAL.** The Royal Comic Opera company after an absence of fifteen months, reopened July 6 in Gilbert and Sullivan's *Venue* of the Guard for the first time here. The characters were interpreted by Nellie Stewart, Fanny Liddard, Nell Eiton, Walter Marbeck, Grace America, L. Leumaine. The opera ran to good business for three weeks followed by *Leopold's Pepsita* for the first time in this city when Helen Hamard, recently from Europe, made her first appearance in Sydney. —**CLIFTON.** Joseph's Sweetheart has been the attraction at this house for some weeks past. The business is the best ever done at this house. The whole strength of Brough and Boucault's co. in the cast including Lillian Gilmore, Mrs. R. Brough, G. S. Letherage and Cecil Ward.

HEB. MAYHEW. A revival of *In the Banks* was given at this house for two weeks, after which a special revival of *Confusion* was given. It is still running to very large business. Included in the cast are George Richmond, Kate Bishop, J. Tolans, M. H. Melville, J. W. Sweeney and Emily Fitzroy.

SCHOOL OF ARTS. Frank Lincoln, the humorist, has been for the last four weeks enlightening large audiences at this hall. Mr. Lincoln is at present making a country tour at the close of which he will proceed to New Zealand.

OPERA HOUSE. At this house, which has been closed for a long time, John Solomon's Comic Opera company has entered upon its tenth week to most prosperous business. The present bill is *Martha* with Lillian Free, Annette Ivanova, Knight Astor,

Signor Bassi, Tom Gaspin, Flora Graupner, Clara Thompson and John Forde in the cast. The opera is superintended by our old favorite Henry Brady.

ACADEMY OF MUSIC.—During the stay here of Frank Clark's American and European Celebrities this hall has been packed each night by large and enthusiastic audiences. The principal artists are Slide Murray, Walter Herbert, Frank Clark, The Bowlers, and Charles Compton.

The Cyclorama, representing the Battle of Gettysburg, is still well patronized by an intelligent class of the community who never seem to tire of witnessing this really wonderful attraction.

Alhambra Music Hall, controlled by Frank Smith, is still to the fore both in attractions and audiences, consequently Frank Smith is filling his pockets. The present company is an excellent one, prominent among its members being the Boraso Brothers, Sam Honnan, Al James, the Shippers, and Ada Marin. Skating rinks and aquariums are still in full swing. Carnival nights occasionally and attractions of various descriptions.

MELBOURNE.

PRINCESS THEATRE.—Jennie Lee and J. P. Burnett of Jo fame, who visited Australia some years ago, are again playing at this house in *The Grasshopper*, or *The Chances of the Cards*, to crowded houses. The old favorites are well supported by an efficient company. Miss Lee has several new pieces which will be produced here.

THEATRE ROYAL.—The Silver King, the most popular drama with Australians when produced here some years ago, and which achieved a run of upwards of fifty-four nights, was revived at this house last Saturday night with a splendid cast, including many members of Williamson Garner and Musgrave's new dramatic company, recently arrived in Melbourne. Teddy Royce fills poor Phil Day's part, Daniel Jellies.

OPERA HOUSE.—The Silbon-Stirk comb. under the above management have been appearing here nightly to enormous houses. The trane and bicycle business of each co. was much applauded and also the antics of the Dale Brothers, clowns and acrobatic artists. Last Saturday some 1,500 officers and men of the forces together with the acting Governor and his lady were present to witness the performance.

ALEXANDRA THEATRE.—East Lynde held the boards here for some time past to excellent business, the principal characters being portrayed by Alfred Dampier, Lily Dampier, Lillian Russell and Alfred Boothman.

ST. GEORGE'S HALL.—This hall is at present under the direction of Harry Charles Coghill, assisted by Johnny Wood, who during the evening appears in a very amusing sketch entitled *Shipped by the Light of the Moon*. Business is reported to be all that can be desired. A. R.

THE THEATRICAL ROSTER.

FOR 1890-91.

(CONTINUED.)

AIDEN BENEDICT'S CO.

William J. Butler, John K. Vernon, F. Bernard, Horatio Appleby, T. H. Hamblin, Thomas Fitzgerald, Charles Ashley, Harry Linton, Emma Lathrop, Belle Mortimer and Francis Field. Business manager, D. D. Smith. Opened at Elgin, Ill., Aug. 29. Fabio Romani.

A NIGHT IN JERSEY CO.

William Wood, W. F. Canfield, Fred Ashwood, Howard Powers, Nellie Irving, Marie Lear, Marie Delano and Ada Gray. Manager, Edward Gooney; advance agent, Charles Walters; property man, Edward Lawrence.

CHIP OF THE OLD BLOCK CO.

Robert L. Scott, Harry Milla, George Lester, D. E. Le Barre, Edson Wilber, Tommy Russell, J. P. Carroll, J. C. Sturges, Addie Marden, Grace Gray and Lillian Melbourne. Manager, E. D. Stair; advance agent, Charles E. Sturges; musical director, Prof. John Sturges; stage manager, R. L. Scott; property man, Edson Wilber.

DOCKSTADER'S MINSTRELS.

Low Dockstader, Luke Schenkraft, Harry Maxwell, Morris Franka, Sam Marion, George Marion, Gus Milla, Harry Leopold, Harry Bunell, James Vana, Baker, Jones, Manning and Davis, Wood and Haley, George Buckingham, Charles F. Noble, Joseph Garland, J. H. Davis, William Mar, Will Stephens, W. E. Thatcher, Master Gas Magai, Master John Parr, Master Robert Howard, Master Willie Austin, Master Eddie Stanton and Master Robert Adams. Manager, Low Dockstader; business manager, M. W. Tobin. Opened, St. Louis, Aug. 21.

EDWIN STUART'S THEATRE CO.

J. A. Barbaret, Fred W. Barnard, Fred C. Walton, Charles Cantor, Arnold Schmidt, Harley Campbell, Alonzo Kingsley, Carlotta Walton, Mrs. J. L. Savage, Maude Barnard and Edwin and Lillian Stuart. Business manager, Fred. Carter; treasurer, Alonzo Kingsley. Opened at Clinton, Ia., Sept. 2.

ELLIOTT JOLLY VOYAGERS.

The Elliott family, Belle Emerson, Maggie Thompson, Baby Emma Culhane, Sam J. Burton, Will E. Culhane and Ed. DeLaware. Manager, J. B. Elliott; business manager, Sam J. Burton; advance agent, Frank Hurst.

HELENE ADELL CO.

George F. Bird, Allen Dumont, Edith Bird, M. O. Halstead, Lillian Barlow and Ed Morris. Manager, H. Brooks Hooper; stage manager, George F. Bird. Opened at Dover, N. J., Sept. 23. Pink Dominoes, Mitha, Forget-Me-Not, and Repertoire.

JOHN A. STEVENSON CO.

Florence Elmore, Tessie Butler, Mary Grey, May Bird, Davenport Ross, Logan Paul, Dan Kelly, Arthur Sprague and H. De Witt. Manager, A. Appleton. Opened at the People's Theatre, New York, Sept. 23. *Wife for Wife*.

JEFFERSON FLORENCE CO.

Joseph Jefferson, W. J. Florence, Mrs. John Drew, Viola Allen, Frederick Paulding, Jessie Steacy, George F. Nash, George W. Denham, Edwin Varney and Joseph Warren. Managers, C. B. and T. Jefferson; advance agent, Harry A. Lee. Opened at the Star Theatre, New York, Oct. 14.

LESLIE DAVID HEAL CO.

Anna Burton, Rose Bertell, Carrie Newcomb, George B. Bertell, Laron Cummings, Gordon McDowell, J. F. Downs, John C. Herrod, W. B. Raymond, and Frederick Gray. Manager, Leslie Davis; business manager, W. C. Cole; musical director, W. N. Livingston.

MRS. GEORGE A. KNIGHT CO.

Edward Warren, Bess Russell, Jennie Knight, Little Tommy Voss, Mr. and Mrs. Knicker Society, Jennie Eddy, Mollie Lewis, Charles W. King, James Paxton, Richard Reed and Ted Peiper. Manager, Frank W. Paul. Opened at Wilkes-Barre, Pa., Sept. 27. On Guard, Beauty Bess, Lord in Livory and Repertoire.

S. S. WOOD CO.

George Norton, George Heath, Jerome Stansell, Frank Collins, George W. Pike, Frank Bass, John Spencer, F. W. George, William Darrel, John Fox, William Julius, Ida Lewis, Nellie Pierce, Laura Lewis, Ada Norton, Mary James, Lottie Delany, Little Agatha, William Foster, Manager, M. R. Jacobs, business manager, W. D. Chalfant; advance agent, George C. Francis; master machinist, John Fox; stage manager, Jerome Stansell. Opened at New York, Sept. 2.

ROSINA VOLKS CO.

Felix Morris, Courtenay Thorpe, F. Gottschalk, C. J. Bell, Helen Standish, Eleanor Lane, Emily Banker, J. Boile and Mr. Rider. Manager, Clarence Fleming; treasurer, D. H. Wilson. Opened at Cleveland Sept. 25.

ROSE LEE CO.

Robert Burnett, W. F. Kempshall, D. G. Alger, W. E. Munroe, Charles Wallace, George Watson, Emma Moran, Florence Herman, Marion Kedler, Emma Sinclair, Viola Vaughn and Little Eddie. Manager, Fred Harvey; treasurer, A. Munroe; advance agent, H. Butler. Opened at Peru, Ind., Sept. 2.

SAM DENVER'S VAUDEVILLE CO.

Sam Denver, Harry Watson, Alice Hutchings, Wood and Shepard, Lawlor and Thornton, the Sisters Condon, Harry LaRue, James Reilly, Imro Fox, Prof. H. M. Parker and dog circus, Grace Rupert and the Panella. Opened at Brooklyn, Sept. 6.

THE TWO JOHNS CO.

John Hart, Isaac Foy, J. A. Bessley, Butler &

Cook, Albert Denier, Harry McAvoy, M. W. Timmer, Lou Adams, Agnes Earle, Jennie Barton, May Barton, Emma Rogers. Opened at Bangor, Me., Sept. 2.

THE LAST DAYS OF POMPEII CO.

John Fay Palmer, Robert Hatch, Ben Chambers, Ed Selton, Charles Dority, Harry De Long, Thomas Garrick, William Sheldon, Asa Stevens, W. H. O'Hair, Harry Stedman, Henry Winter, Helena Collier, Jeannette Ferrell, Sara Alexander, Rene Ridley, Miss Lila, Daisy Bevers and Miss Ruthford. Proprietor, John Fay Palmer; acting manager, Thomas Garrick; advance agent, Bruno Schroeter; treasurer, Charles Taylor; stage manager, W. H. Stedman; master carpenter, J. H. O'Neill; property man, Charles Dority. Opened at Wheeling, W. Va., Sept. 9.

THE NOSS FAMILY.

Bertha Noss, May Noss, Frank Noss, Floss Noss, Letta Noss, Ferd Noss, Mrs. H. Noss and H. Noss. Proprietor, H. Noss; manager, Ferd Noss; business manager, George H. Abbott.

WOOD-ST. JOHN ENGLISH CO.

George M. Wood, Marguerite St. John, W. F. White, Alexander Calvert, Walter, J. Brooks, Walter Woodall, P. A. Nannary, Virginia Holland, Carrie Louisa Stone and Adelaide Van Brunt. Advance agent, Fred Schwartz.

ZIG-ZAG CO.

Samuel Reed, Alf C. Wheelan, George Kyle, Fisher and Clark, Charles W. Meyer, Anna Byrd, Marie Boechell, Alice Vane, Cora Malvey, Lucy Mitchell, Evelyn Temple, Dot Neville and Miss Stanley. Manager, W. W. Tilletson; business manager, Leopold Jordan; stage manager, W. H. Newborough, musical director, W. H. Nelson; stage carpenter, W. Ball; property man, Mr. Boyd. Opens at Williamsburgh, Sept. 23.

CORRECTED COMPANIES.

KATE CASTLETON CO.

Harry C. Clarke, Richard Gorman, James B. Radcliffe, William Jerome, Lizette Conway, Grace Ottilie, Belle Munt, Malie Potter, Ada Freeman and May Montford. Manager, Harry Phillips; musical director, Arthur C. Pell. Opens at Albany, Sept. 26. *A Paper Doll*.

RHEA CO.

William Harris, J. M. Francoeur, W. R. Owen, F. S. Pierson, C. J. Birbeck, J. R. Amory, Lauren Rees, William Hastings, Milton Bowers, Frank Wright, Henry Vincent, Ida Van Sickle, Marie Knowles, Marie Dantes, Ada Vanetta and Mabel Rand. Manager, Frank G. Collier; business manager, James V. Cooke. Opened at Buffalo, Sept. 2. Josephine, Empress of the French.

THOMAS E. SHEA CO.

A. N. Rumble, Edwin Warner, Joseph Greene, Francis Lyman, Harry S. Clarke, Joseph Doland, Edward J. Bryton, Charles D. Williams, Frank Dexter, Jewel Sheridan, Annie Kerr, Helen Frost and Sara Hilton. Manager, E. W. Varney, Jr.; treasurer, Ralph A. Ward; advance agent, J. T. Macauley. Opened at Fitchburg, Mass., Sept. 2. *Strangers of Paris*, *Escaped From Sing Sing* and *Dollars and Dimes*.

VICTORIA VOLKS CO.

Charles W. Butler, Fred W. Sidney, Evelyn Vernon, Leighton Baker, Walter Thomas, Allan Macdonald, Miss Anna Edna Nancam, Alice Butler, Agnes Acres, Gertrude Wood, Gertrude Pashen. Manager, Frank Dietz; advance agent, H. T. Wilson; stage manager, Fred W. Sidney. Opens at Philadelphia, Sept. 26. Repertoire.

LETTERS TO THE EDITOR.

NOT IN HER BOOK.

GILSEY HOUSE, New York, Sept. 8, 1890.

To the Editor of the *Dramatic Mirror*:—Sir—I read with interest Mr. MacCarthy's article in your issue of the 2nd ult. concerning Madame Marchesi's memoirs. There is one incident in that lady's life, however, which he has not mentioned, but which may prove interesting and amusing to your readers, although it is possible that Madame Marchesi does not allude to it in her book.

Some months ago, Mr. P. V. Collins, formerly correspondent at Paris of several American journals and now editor of one of our Western newspapers, published a novel entitled "*A Baton for a Heart*," in which among his other characters he introduced Madame Marchesi under the somewhat irrelevant name of Madame Hardcastle. The outrage to her dignity naturally incensed Madame Marchesi beyond measure; but now is when the funny part comes in.

The author, Mr. Collins, wrote to Mr. H., a friend of his in Paris, asking him to call on Madame Marchesi and ascertain what she thought of his book. Mr. H. proceeded to carry out his instructions without having the slightest idea of what the novel was about, and, by the powdered dunce, boldly sent up his card on which he had scribbled, "From Mr. Collins."

The sequel may be imagined. That she was to be interviewed and asked how she liked being called Madame Hardcastle was, in the professor's eyes, only adding insult to injury, and Mr. H. had a warm time. Madame Marchesi received him in her artistically appointed drawing-room, and from the height of her

